MIGHTY
MARVEL MEDIA
SPECIAL
FOOM
Nº 22
TM

STAN LEE
publisher

DAVID KRAFT
writer/editor

JIM SALICRUP
mad genius

SOL BRODSKY
voomy v.i.p.

MARIE SEVERIN
top talent

ARCHIE GOODWIN
RICK MARSCHALL
AL MILGROM
JIM SHOOTER
ROGER STERN
ROY THOMAS
MARV WOLFMAN
consulting editors

DR STRANGEPORK
minister of inFOOMation

D. JON ZIMMERMAN
design

DONNA COE
DICK PEARSON
WALTER MANKA
MARYANN SLOAN-FARMER
"we are Devo!"

LENNY GROW
prince of production

NORA MACLIN
designer emeritus

DAVE COCKRUM
MARTHA CONWAY
DAN CRESPI
JO DUFFY
DANNY FINGEROTH
DAVIDA LICHTER-DALE
MARK GRUENWALD
LARRY LIEBER
MARY MAC
RALPH MACCHIO
DICKIE McKENZIE
NANCY MURPHY
PATY
JOHN ROMITA
JOHN ROMITA, JR
FLORENCE TUMMINELLO
DUFFY VOHLAND
MICHELE WOLFMAN
and the whole
blamed pullpen

friends of ol' marvel

FOOM Magazine is published by MARVEL COMICS GROUP, OFFICE OF PUBLICATION: 575 Madison Avenue, New York, N.Y. 10022. James E. Galton, President. Stan Lee, Publisher. Copyright©1979 by Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved. Vol. 1, No. 22, Autumn 1978 issue. No similarity between any of the names, characters, persons and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. Printed in the United States of America. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.

Farewell to FOOM!

All things must pass.

So it is said, and so it goes. With this issue, FOOM enters its Final Phase. The ever-lovin' Economic Fates have decreed a finale—but, as our fearless leader is wont to say, fret not O frantic ones!

For the effervescent spirit of mighty Marvel is certain to thrive on, even in the absence of its exhuberant vessel, FOOM. You can be assured of that! In times to come, no matter what, you may be sure that more of that Marvel magic you've grown to know and love awaits in store.

And, as I've confessed in print before in multifarious Marvel magazines, I'm a firm believer in cycles. Here at the Bullpen, the gang is famous for constantly reviving forgotten characters and failed titles, and for being persistent enough and ingenious enough to make eventual successes of them.

There is no reason not to believe that the same will ultimately hold true for fandom's favorite fan mag, FOOM. While there are presently no plans to revise or revamp this, the official organ of the *Friends Of Ol' Marvel*, I wouldn't be surprised to see (at some future time when you least expect it) the riotous resurrection of FOOM . . . perhaps in an all-new format, and maybe even under a new title.

So, despite the passing of what has become a beloved tradition here at the Bullpen, there is no reason for remorse. Let us instead revel in this final issue of FOOM, for it signifies at last the full arrival of The Marvel Age of Comics—*Phase Four!* Indeed, this awesome ish celebrates Marvel in the media, and serves as proof positive (if any be needed) that Smilin' *Stan Lee* has made good on his word that—one day—the mighty Marvel Comics Group would conquer the world.

That day has indisputably arrived!

Witness the wildly popular *Incredible Hulk* and *Amazing Spider-Man* TV series, and the unceasing array of specials starring

Dr. Strange, Captain America, and many more offbeat Marvel superhero stars! Witness the new *Fantastic Four* animated Saturday morning show, not to mention the syndicated original *Spider-Man* and *FF* animated series. Witness the plethora of Marvel paperback originals and anthologies, the calendars and fun books, the syndicated newspaper strips featuring *Spidey, Conan, the Hulk* and so forth—even the tremendous tide of toys and trinkets taking those last few unsuspecting holdouts by storm!

It's enough to make a merry Marvelite of even the most recalcitrant Yancy Streeter still roaming at large!

But the observant among you will have noticed that I spoke of Stan's swearing Marvel would take over the whole world—not just the good ol' U.S. of A. And to lend weight to the global wonder-works of mighty Marvel are the words of Japanese journeyman *Gene Pelc*, whose in-depth interview offers interesting insights into our illustrious Oriental endeavors (elsewhere in this ish)!

And, since this is our gala and grand final FOOM, I've pulled out all the stops to bring you more fun and features than ever before. In fact, you might even say that the very issue number itself—22—is somewhat symbolic, because in terms of titanic content, this ish is really the equivalent of two in one!

As ever, this final issue of FOOM is a labor of love—and all that's left to add in closing is that I've enjoyed every minute of my association with this Marvelous mag, ever since my advent in the editorial chair way back in FOOM No. 15.

It's been fun, folks, and I hope you'll join me in wishing a fond farewell to FOOM!

Take care—and stay aware!

—DAK
Blue Ridge Mountains
22 September 78

CATACLYSMIC CONTENTS:

A FAREWELL TO FOOM
fond fluff
2

MIGHTY MARVEL MINI-ITEMS
titanic tidbits
4

GEORGE PÉREZ
all about the artist
6

HULK CALENDAR
sneak peek at '79
7

TOM PALMER
all about the artist
10

GENE PELC SPEAKS
japanese jottings
12

KLAUS JANSON
all about the artist
20

MICRONAUTS!
bombastic background
21

FF TV SHOW
bionic blueprints
22

MS. MARVEL
new duds displayed
24

DEPT. OF INFOOMATION
inside info
26

PULSE-POUNDING POSTER
John Carter unleashed
34

FINAL FOOM FLASHES
last-minute leaks
35

MIGHTY MARVEL

HULKMANIA SWEEPS WHOLE USA!

We need say naught of the incredibly popular weekly TV series starring Ol' Greenskin—but we do want to wax eloquent and ebullient over the way the whole blamed world has gone Hulk happy!

Marvel has virtually become master of the media lately, what with our attack from all sides. In particular, we're proud of the 11 July 78 cover story in US magazine! There he was—the gamma-ray-splashed, hulking green man-monster we all know and love, staring out at America with beetling brow from every newsstand in the cotton-pickin' country. And, inside, was an exclusive interview with none other than gamma-ray-gabbin' *Stan* (the Man) *Lee*! A double dose of Marvel magic all in one mighty magazine!

MORE HULKMANIA!

Even conservative comedian *Johnny Carson* got a few laughs on his May 2nd late-night show with a joke about the Incredible Hulk. If this kinda thing keeps up, who knows, maybe the network'll sign up Ol' Greenskin as a guest host! We can hear it now:

"And he-e-e-e-e-r-r-e's the Hulk!"

STAN & THE VOOMY VAN!

One fine day this summer past, the boys in the Bullpen were surprised to glance out a window and see, in the street below, a sight that sent them scrambling for the elevator! Yes, parked directly across Madison Avenue from mighty Marvel was a van!

Now, there's nothing so unusual about the sight of a van that the Marvel gang would normally scramble like the madmen they are to get down to the street and see it up close . . . but this was no *normal* van!

This was a 1977 Dodge van—gorgeously painted with sword-and-sorcerous scenes starring Conan the Barbarian!

Thinking they had a scoop, the gang screeched up to the voomy vehicle . . . only to find sly *Stan the Man* already there ahead of them! Lively Lee was chatting with Ramblin' *Rich Whittle* and his pal, Toe-Tappin' *Tim Sorensen*. The two of 'em had apparently made the trip from Florida, and entered several custom competitions along the way (natch, they walked away with 6 trophies in various divisions)! What a way to take over the world and spread the Marvel word!

Keep on truckin', guys!

ROCK RAVES ROLL ON!
The Sensational Alex Harvey Band

On stage, Alex Harvey and his band perform fast-moving rock 'n roll pantomime, featuring a brace of heroes culled from comic books and adventure stories. Witches, Raiders, Punks, Pirates and Super-Heroes. Producing such a spectacle, Alex Harvey has described his band as "the World's only Rock 'n'Roll Marvel Comic."

Life in Glasgow, just after the Second World War had ended, was pretty boring for a young lad called Alex Harvey. Pretty boring, until one day, entering the local newsstand, he noticed a different smell, an addition to the mingled odors of rationed chocolate and tobacco. The smell of American newsprint—*Comics*! Alex appreciated the value of pictures over the printed word, and also the magic of words and pictures combined. He became a comic book fan, and has remained one ever since.

Now, in the 1970s, comics and Alex Harvey are a lot older and a lot wiser. Alex agrees that there's more to comics today. He likes Spider-Man because of the dialogue—he thinks it's witty. He enjoyed all the Silver Surfer stories, because they were thoughtful and well-written, perhaps better than any other series. But he still likes the action features like Conan and the Hulk.

Comics nowadays reflect the times, and writers like Stan Lee are seen by Alex as the natural descendents of those earlier writers who wrote of Jack Harkaway and Long John Silver. He likes Sgt. Fury better than any other Marvel hero today, because of Fury's tough and punchy way of speaking, the hard-hitting verbal dialogue that is the most essential facet of any Sgt. Fury feature. When a lorry containing much of the band's musical equipment was stolen last year, it was not the loss of equipment that Alex mourned, but the loss of his collection of Sgt. Fury comics which had been stored away in the lorry! In 1975, the Sensational Alex Harvey Band even released a single entitled, "Give My Regards To Sgt. Fury." The Sensational Alex Harvey Band has extended the boundaries of the Marvel Universe to include Rock 'n Roll, so the next time they come to your town, be sure to see 'em!

MINI-ITEMS

THE MORTAL THOR—OF MIDGARD!

These are uncertain times, faithful ones, and as rock music has from time-to-time influenced our cataclysmic comics, so have our merry Marvel Comics influenced rock'n'roll. Fact is, if you've been a faithful follower of FOOM, you've read a lot about the subject right here in this very department.

But even we were somewhat taken aback by the dynamic debut of the singing thespian known as Thor! He's been touring the country, and making various media appearances, along with his team of dashin' Dobermans. This is what the vibrant *Village Voice* had to say about him 10 April 78: "Influenced by comic book superheroes he's worshipped all his life, he longed to look like those cartoon crusaders."

Indeed!

MASS MEDIA MS.

You never know where our wonderful Marvel women are likely to pop up next! *New Dawn*, in the June 1978 ish, did a mini-feature on "Comical Women," and lo! and behold, long-gone Gwen Stacy made the grade for a full-color reprint sequence! With the ever-escalating frequency of Marvel appearances in media, mags, and made-for-TV movies, it's getting hard to keep up! But don't get the wrong idea: we're not complaining. We love it!

McCARTNEY & MARVEL!

Our pal *Paul*, and his wild-and-and-woolly *Wings*, are comin' on strong for comics—this time in the pages of various trade journals in the music field, like the 6 May 78 issue of *Cashbox*. The band was trick-or-treatin' out of season, it seems, as Paul posed with Dashin' *Denny Lane*, who hid his identity behind (you guessed it) a scintillatin' *Spider-Man* mask!

SONJA STRIKES!

Reprinted below in its awesome entirety is *Playboy* magazine's May 1978 tribute to the sword-swingin' sister so well-popularized by Rascally *Roy Thomas* and Fearless *Frank Thorne*. Need we say more?

FANTASY'S FIGHTING FEMALE: For years, the sexiest women outside the pages of PLAYBOY have been found in the pulps. Wonder Woman. Vampirella. And now, Red Sonja, She-Devil with a Sword. The Marvel Comics heroine is the creation of Frank Thorne. Already the star of comic books, posters and conventions (where the lovely Wendy Pini portrays the She-Devil), Sonja seems destined for glory. Or a TV pilot.

all about the artist:

George *(Pacesetter)* Pérez

I was born in the Bronx, New York, on June 9, 1954. As a kid, living in the South Bronx, my main job was trying to stay out of trouble. I've been drawing since the age of 5, but I didn't get interested in art as a profession until my first year of high school, in 1968, when some friends of mine, who were very much interested in comics, told me I could probably be very good. In fact, a friend took me to my first comicbook convention, and I got the bug then and decided that being a comics artist was definitely my goal. After high school, I applied to an art school and was accepted, but I wound up attending a school which had no art course at all, instead. I love to act, too. I acted in school productions—loved doing all that stuff. I'm a ham at heart; I miss the applause. In fact, a friend wants to form a professional band, with me as the lead singer, and if it works out, I'm definitely going to join him.

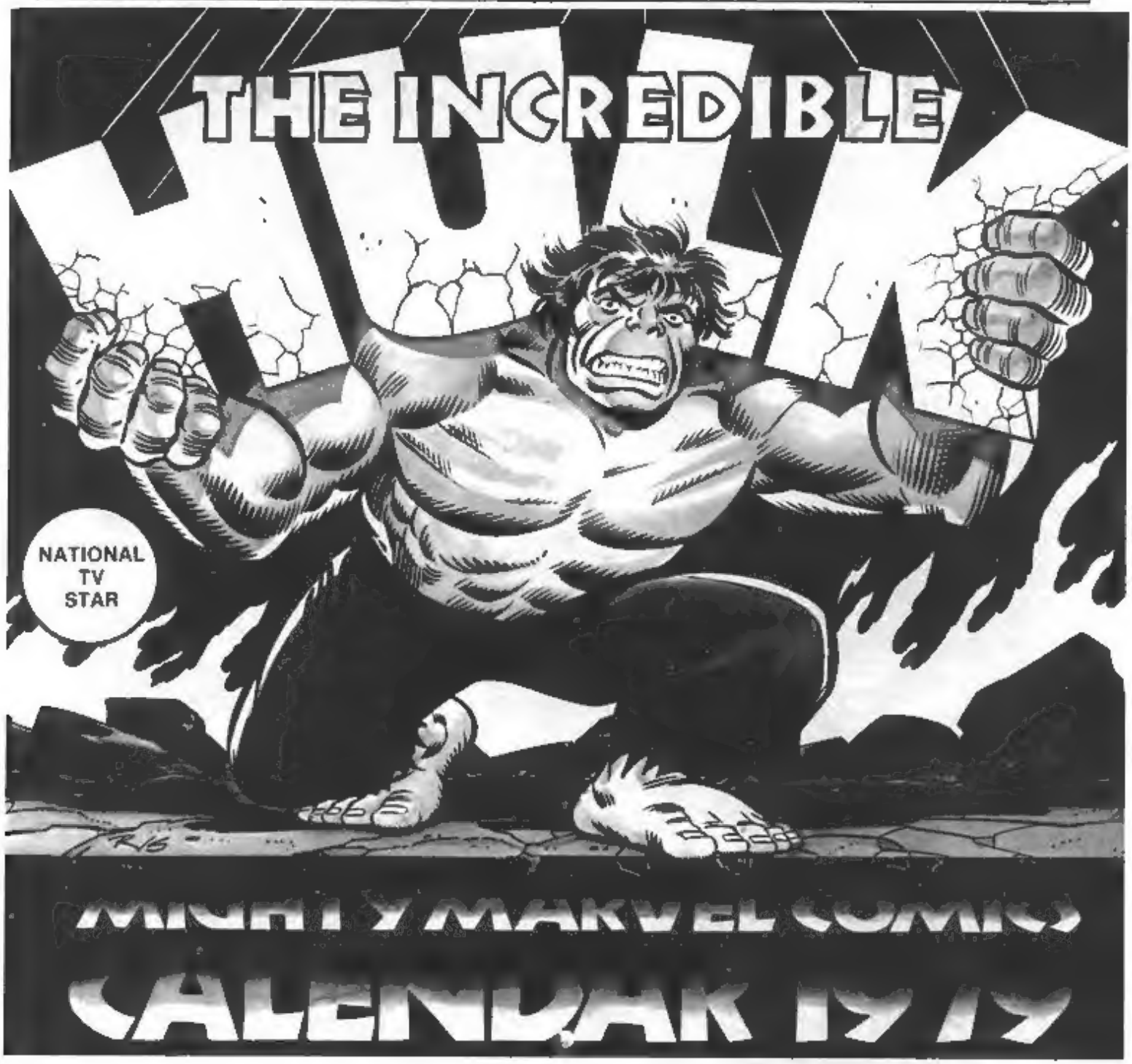
I started working in comics at the age of 19, as an assistant to *Rich Buckler*, but only for a few months. I learned some things, both good and bad, about the comics field while working under him—but I soon started penciling on my own just after I turned 20. The first color comic I did was MAN-WOLF with *David Kraft*. After I did "War Toy" for UNKNOWN WORLDS OF SCIENCE-FICTION, *Roy Thomas* offered me what worked out to be two issues of the FANTASTIC FOUR, which were followed with two more issues as a guest artist—I had a long run as a guest artist—until I finally wound up becoming the regular penciller. Then I got the AVENGERS and THE INHUMANS at the same time.

I had no formal art training at all—I'm basically self-taught. I learned through experience. It has worked out really well for me, but it was very difficult for a while, nonetheless. I didn't have much fanzine experience, either, which was another disadvantage. I learned anatomy as I went along. *Neal Adams* and *John Buscema* are among my many influences—and, of course, both *Gil Kane* and *Jack Kirby*.

The very first drawing I ever did was on the back of my mother's laundry hamper. I was five, then, and the character was called Rubber-Band Man. It was a rubber-band with a head on it (the rubber-band was the easiest part to draw).

AVENGERS pencil poster by Perez—from the portfolio *PEREZ: Accent on the First 'E'*, available for $5.75 postpaid from Omnibus Publishing Co., Box 23127, Detroit, Michigan 48223. (Say FOOM sent ya!)

Another FOOMtastic Preview Feature!



Hotcha! It's the Year of the Hulk—so give a hoot and a holler for the mind-boggling '79 mighty Marvel Calendar starring Ol' Greenskin! The whole blamed Bullpen has been hard at work for an entire year (ever since last year's smash Spidey Calendar!) to bring you a titanic treat that can't be beat!

Previewed here are select pin-ups from the forthcoming Simon-and-Schuster extravaganza, available in better book-stores everywhere. This time, we've gone all-out for our jolly green giant, even to the extent of including an (all-new)

mini-origin by **Dave** (the Dude) **Kraft** and Happy **Herb Trimpe**. There's even a personal message from Smilin' **Stan Lee**, as well as little-known facts, much mirth, and a myriad of pin-up milestones—so what're ya waitin' for?

all about the artist:

Terrific Tom Palmer

I was born in Queens, New York, on July 13, 1942. When I was young I had a bone disease which kept me inside a lot, so I drew to pass the time. My father was an architect, and I guess something rubbed off on me. Once I was off crutches, I did, I guess, just about what every other kid does when they're growing up in New York—I got into trouble (laughter). There was a period in high school when I didn't draw that much (in fact, my wife got better marks in art than I did!). Then I got the bug again, and from about age 16, my whole life's been involved in art—drawing, painting and so forth.

I made a decision to go to art school rather than college. I went to school at night and worked as an apprentice in a studio during the day. I had a great teacher, the late *Frank Riley*, and I was fortunate enough to be one of his last students. He more-or-less pushed me into freelancing, even though I should have gone to school for another year or so—but he was a fantastic teacher and has quite a roster of students to his credit who have done very well in the art field.

My hero was *Norman Rockwell*, at a time when Rockwell was considered quite low on the ladder of illustrators. *J.C. Leyendecker* and *Robert Fawcett* also influenced me immensely. That doesn't mean I don't look up to other artists, but these are the ones that first come to mind.

I got into comics shortly after I left art school—in 1968, I believe. The illustrator in a studio I worked in at the time, *Jack Kamen*, was an alumnus of EC Comics. He didn't want me to get involved with them until after I was out of art school, because sometimes comics can hinder an artist's growth. Anyway, he put me in contact with *Wally Wood*, and from there I went on to work with *Mike Esposito*, who in turn showed my work to *Sol Brodsky* . . . and, before I knew it, I was working for Marvel! I remember I first penciled some DOCTOR STRANGE pages, but I didn't have the experience of how to plot a story or do continuity, so I wasn't that good as a penciler. In fact, I wasn't that good at inking, either. But I learned very fast, of course, and I spent many late-night hours working on the stuff. I think it was really the challenge of comics that made me go on, always trying to do better and better.

So DOCTOR STRANGE was the first comic I worked on, and I enjoyed it very much. The series probably gave me the incentive to do a nicer job, because of the different subject matter involved. For instance, I couldn't stand doing a romance comic, but I was very caught up in DR. STRANGE, and I enjoyed working with *Roy Thomas*. He and I are still friends; we talk to each other every so often over the phone. And I loved working with *Gene Colan*, too. It was a group effort, you weren't isolated. I started to color the comics, then, and I think that added to my love of the medium, also—it gave me a little bit more to do, required more of me.

When you ink, you can either be very mechanical or very creative, and I've always tried to be very creative in whatever I've done. I enjoy comics, which also satisfy a financial need as well as a creative one, because they pay so much faster than my advertising work—even though now most of my work is outside the comics field. I do a great deal of advertising work for business and specialized magazines.

It's surprising how I may go in to get a commercial job, and get a real reaction from an art director when he spots some comic-book related items in my portfolio. It is surprising how many fans there actually are out there! Most of us grew up with comic-books. A few years ago, I never mentioned my work in comics; that was the secret side of my career, but now it's changed. There's been a big turnaround, and comics are now starting to be looked up to, rather than down upon.

And that's great!

Exclusive behind-the-scenes FOOM sneak peak: Unpublished poster painting for the cover of SGT. PEPPER'S LONELY HEARTS CLUB BAND by Terrific **Tom Palmer**, *from a sketch by* **George Perez!**

The Foom interview:

Marvel's Man in Japan:

GENE PELO

Right: Genial Gene *(center) brings East and West together by introducing Japan's most famous cartoonist and comics writer,* Osamu Tezuka, *to America's most famous comics writer and publisher,* Stan Lee! *Below: Storyboards by Larrupin' Larry Lieber for a Japanese film feature about the famous characters and charisma of the mighty Marvel Comics Group!*

From the very dawn of time, one impulse has separated man from all other creatures on our turbulent earth...

(ILLUSTRATION OR STOCK SHOT) (STAN'S V.O)

...his CREATIVITY! An imagination that even the rigors of primordial life could not stifle.

(ILLUSTRATION, OR STOCK SHOT) (STAN'S V.O.)

And today, as modern man struggles for HIS survival...

(STAN'S V.O.)

FOOM What exactly is your association with Marvel?

GENE I work for Cadence Publishing in the licensing department I am now in Japan with the basic commitment to put Marvel Comics in the Orient I am starting with Japan, which is the Big Apple out there and probably the second biggest comic market in the world From there, we'll go on to some of the other countries, Like Korea, but, first, Japan has to go under the belt

FOOM How long have you been in Japan?

GENE I went over numerous times as a tourist, liked the country, and wanted to do something over there One of the things that kept hitting me was the tremendous number of comics characters they had both in publication and on TV My wife's parents live in Japan, and while we were staying in New York, her parents would send us these little toys, fantastic robots and things like that I was looking at some of the ones they had sent to the kids, and being a Marvel fan from the Sixties (the Hulk was, and still is, my favorite character), I started thinking that Marvel wasn't in Japan' There are so many other American things out there—this would be gang-busters And, with that naive start, I said, "Why not?" We got together with *Jim Galton* and *Stan Lee* and they told me that they had wanted to try that for years DC had tried twelve years before, and every comics project went over like a lead balloon but I thought I could do it

I went over there at Christmas time of 1976 for a few weeks to do some basic business feeling out I went armed with a suitcase of comics and a bunch of egotistical naivete I figured I would go see the publishers over there, and in fact I went to probably a dozen of the leading publishers in Japan, saying that I was from Marvel Comics with a great chance for them They all thought it was terrific, because American comics are wonderful and colorful. They all said they would look into it, they were a bit busy at the moment, but they would get right back to me

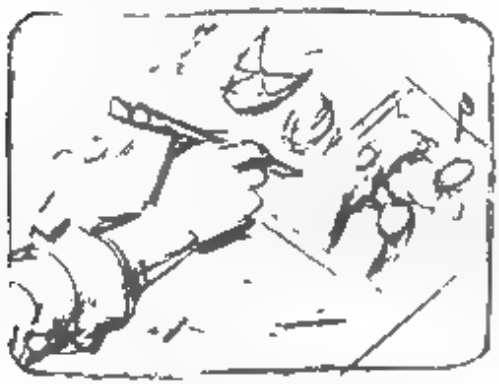
And that was the end of it

In any case, while I was there, I got the feeling that I was hitting a responsive chord, but I couldn't quite put it over I couldn't make the jump from the fact that they were interested and wanted to do something to making sense of the business to them I began to realize the cultural gap that existed I kept on and on, and finally found one willing publisher, the Shu Eisha Publishing Company I found a fellow there who happened to have read a lot of SPIDER-MAN comics, who was a younger man and who was in a position to do something Older people were blocking me out He said something that I heard over and over that times are changing in Japan He thought that the time was right for American comics, and especially for SPIDER-MAN He said they had a very popular magazine called *Weekly Playboy* (It translates into that, but it's not a rip-off of Hugh Hefner's magazine, it has about a million-a-week circulation and is mostly for younger men) He proposed to run SPIDER-MAN for a ten-week stint during the summer to see the reaction If it was good, then they would publish SPIDEY as a regular title Now, this series started running in approximately June of 1976 and ran through the summer We prepared all the work here and we flopped it, since in America we read left to right and in Japan they read right to left So, a Japanese person could read it with some difficulty, because the styles are different but at least it could be managed We translated it and ran it for ten weeks, but at the end of eight weeks they gave me the Japanese version of the raspberry The thing didn't go There was just no reaction It was not a success

FOOM When did you get your first break?

GENE I realized after about four weeks, when there wasn't even one phone call or one letter from the readers saying anything about SPIDEY that we were not going over And I could tell from talking with my contact that they just weren't happy, particularly since they had made a big commitment Probably the editor and the other people over his head were telling him, "We told you so" At that point, I realized my ten weeks were running out and Marvel was going to be left with nothing So, I had to start looking again

During the time that the series was running, I was meeting a lot of young people artists writers, television people, who kept telling me that American comics were good for Japan They liked them and thought the super-heroes would work But, obviously, something was wrong Something was not translating or coming across. A Japanese guy said that he could read them and enjoy them, but he couldn't take them home and just soak in the bath tub and enjoy SPIDER-MAN . that something was missing I was getting the same feeling in the business world They all wanted to see me and talk to me but I never could clinch it I kept going on and on, trying to find out what the hell they were talking about Sometimes when you're in a foreign country you can't see the trees for the forest after you've been there too long But I found one basic difference out there television is a tremendously important medium in



...that same creative impulse is no less fertile and no less in need of expression.
(STAN'S V.O.)

A prime wellspring of today's creativity is MARVEL COMICS.
(STAN'S V.O.)

STAN: I know, for I've been in on the imagination and excitement of Marvel Comics from the very beginning.

My name is Stan Lee...

Japan, just as it is in the U.S.—only more so! Statistically, women there watch more than women here, and there are far more television sets per person. In the last seven years, almost anything that's merchandizable, anything that's young-oriented or flashy or sexy or speedy in Japan and in the Orient was originating in television and then branching off into literature. While, in the West, it's the other way around. Everything came from the pulps and comics and from novels and fiction and non-fiction, going from there to maybe a Broadway or TV show or movie. That was probably the one thing that stood out in my mind: there you go from TV to publishing, and in the States we go from publishing to the hot medium. That gave me an idea, so, I went to talk to some TV people there.

Watching Japanese television, I found a tremendous number every night, of shows for very young people. I mean for ages twelve and under. These shows were obviously about Japanese super-heroes: they could jump in the air and destroy thirty people in a shot. So I started watching these shows with my kid. I couldn't understand them, but it didn't matter, since there's very little plot to them. It's all color and excitement and visual. I found these characters terrific, fun to watch, and the American kids there go wild over it. It's totally unreal—it's Japanese *Flash Gordon*.

You don't worry about why a character doesn't change his costume, he throws his hands in the air, screams, jumps up and flips over and he's in a new costume. He goes through all these weird hand motions that the kids love. He has beams that flow out and will blow up a guy in fifty different ways. I would watch these things time after time, and I began to realize they were all basically the same—goody guy trouble and then he meets the bad guy. There's just a different bad guy every time. They all had the same feel to them, so I started asking who was doing all this stuff. I got the name of a company, Toei, who was producing all the series. They apparently had the market completely wrapped up for the lower demographics. They were publishing books and magazines based on these TV shows, and they totally had the young market. I thought maybe these people would know what was wrong with me and my approach to Marvel in Japan. I let the word out that I was there and I was looking. One thing that Spider-Man *did* do, when it ran in the magazine, there was cause everyone in the business to see it. They knew that there was somebody from Marvel Comics prowling around the back streets of Tokyo. That gave me the stepping stone to get in. I contacted the Toei people and I went in to see their big boss. He was the guy who gave me possibly the first indication of what to do with my idea. He said the same thing that everybody else did: the Marvel characters were good, colorful, exciting, humanistic, imaginative—but the approach was not right for Japan. We got into a big cultural discussion.

It's a totally different life over there. I used to wonder why there were so many wars between people, and now that I've gone out and seen a totally different way of living, I wonder why there aren't more. I'm a middle man for Marvel/Cadence and our Japanese licensees, of which Toei is the strongest one. It's not a problem of just translating what one person is saying to the other—I have to reinterpret it for them. Right now, I realize there are huge differences in understanding, simply because what words mean in one culture they don't necessarily mean in another. This is a Christian country, Japan is a Buddhist country. This is a country of individuals, that is a country of collectivists. This country is new, that country is five thousand years old. This country has a tremendous amount of natural resources, that country has no resources. This one has room to expand, that one has no room to expand. A dream of a man here is to have a nice three bedroom ranch on an acre of land in the country. A young person in Japan never expects to buy and own a house. We eat meat, they eat fish. They have to be much more respectful of the other person owing to overcrowding. Just imagine walking during rush hour at the busiest place you can think of—in a large American city, for instance—and you have everyday Japanese life: so you have to go with the flow. If you start turning or you're carrying a lot of packages, you're going to cause a problem. Your neighbor's house is two or three feet away: you have to respect him. If you don't everyone will chew themselves to pieces. Those are some of the problems.

FOOM: In relation to the comics themselves, what were the basic cultural differences?

GENE: A comic is a product of a culture. Spider-Man and Captain America are American super-heroes. They have their roots in the people. You look around at your life, and maybe you're not happy with what you see on the street and you want to soar above it. Everything is in

1
THIS IS MARIE SEVERIN. SHE'S WORKING ON...
2
THIS IS OUR LETTERING DEPARTMENT...
3
THIS IS OUR COLORING DEPARTMENT...
4-MENTION PEOPLE-NOT THEMS, LIKE KIRBY & BUSCEMA, AND SHOW SAMPLES OF THEIR WORK--MAYBE ROY THOMAS AND MARV WOLFMAN ALSO.

some relation to your own being. It has to have roots somewhere Our characters have roots in our experience, their characters have roots in their experience And they're totally different. That's the first and most important problem When someone questions Spider-Man as to why he did a certain thing, you can buy him answering that he had to, that something within him made him do it They can't buy that answer in Japan, because they have other considerations—one's self is not the most important thing there. The sum of the beings is a much more important thing there The sum of the beings is much more important than the individual parts. That is not the same here. So, the first main problem is with plots, characterization and reasons. It's got to relate to a *Japanese* reader's life, school experience, girl friend, and so forth

Secondly, the Japanese have a terrific saturation in the comic field They are very introverted people they stink on stage Particularly the men In motion pictures and on TV they cannot express emotion, physically, the only emotion a Japanese man can effectively express is anger The women are a little bit better, but they are still awful They have one actor, Toshiro Mifune, who is introverted and he can express himself in art and writing They have a much greater variety in comics than we have in America They do comics for every age, type, and style In America, the popular comics are superheroes In Japan, they have sports comics, super-heroes, romances, fantasies, caricature, parody, everything. Because everybody reads comics there

FOOM So, roughly, they're as diverse as our pulp era was before World War II?

Smilin' Stan and Genial Gene with ultra interpreter at Japanese magazine interview!

GENE Yes Comparable As comparable as something can be when you're comparing grapefruits and peas. Everybody has grown up with comics there But as I've said, there are considerable differences.

For instance, they don't do a lot of little panels like we do They aren't so locked into panels they really slide them around The closest you can come to a Japanese panel arrangement in America is maybe something *Neal Adams* has done on occasion Big pages, where everything transcends the borders and flows in and around They have odd shaped panels, big splash pages. A Japanese comic is cinematic. They are meant to be looked at An American comic is meant to be read Consequently, for them, there are too many balloons per panel in our comics Theirs are almost like you're looking at a film strip

A Japanese artist once told me if he ever did a Marvel Comic, say a SPIDERMAN of seventeen pages, and redrew it in his style, it would take him one hundred pages to do it' First of all, he would never have a panel where character A talks to character B Very often in an average Marvel story, there are four balloons in one panel of two people conversing. To a person who's used to a cinematic flowing approach, it's too much for his eye, he's annoyed at seeing the same expression saying different things He would break that into four panels panel one would have A and B standing and A would ask a question, panel two might just show B

5
NOW LET'S MEET JOHN ROMITA, WHO DRAWS SPIDER-MAN STRIP THAT I WRITE.
6
STAN AND JOHN DISCUSSING STRIP
7
JOHN PENCILLING OR INKING STRIP.

Exclusive FOOM Feature!
ORIENTAL MARVEL ART!

Another mighty Marvel first—two (count 'em, two!) complementary comic versions of STAR WARS are being released in the Land of the Rising Sun! Here, for the benefit of the FOOM inner elite, we reproduce sample character sketches of the Japanese version of Luke Sky walker.

Wild and Woolly Mr Watanabe (no relation to our own lettering wiz, Irv) introduces Stan the Man at a tintinnabulatin' Tokyo press conference!

answering, panel three and four would show different speeches between the two

This company, Toei, gave me the idea. They said that if you want to reach Japanese kids, you have to go to television. He thought if Marvel could get some of this stuff on television we could create a boom, a wave, and Marvel would be able to put the stuff over I knew we had *Spider-Man* being produced by CBS and Universal doing *The Hulk* on TV I figured we's just bring them to Japan and put them on He said there was no chance of that—they wouldn't go over—and he traced for me what had happened to *Batman, Superman,* and *Wonder Woman*, which get shown at one o'clock in the morning there as a fill-in when they don't have any of their own stuff to program

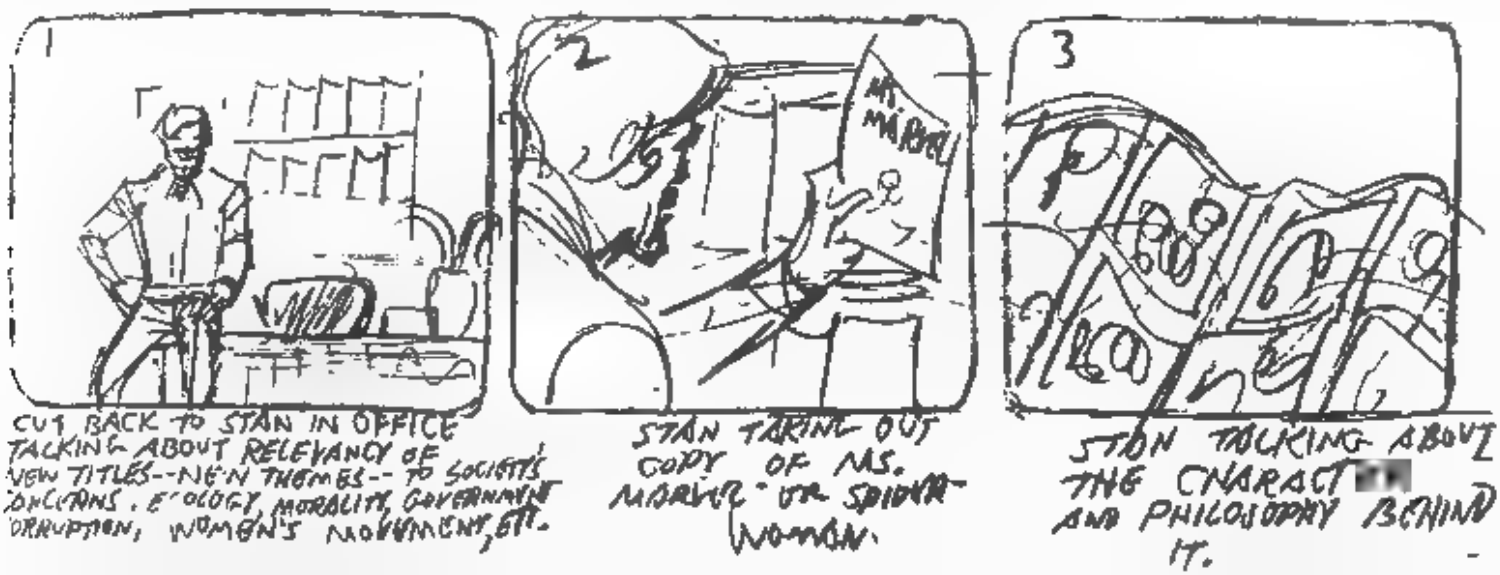
They don't have the network censors and all to contend with that we do. Parents here tend to use comics and TV as a scapegoat to blame for their children's behavior We have an awful lot of restrictions in the media here. In Japan, those forces have not come to bear There's no real violence to begin with in their society, so they don't have that consideration. They don't face censorship. I could see there was no way we were ever going to compete with that. I feel that if you took any of those Japanese shows, translated them and put them on here, that they'd be dynamite. They've tried to get them on, but they can't because of the violence. The man at Toei suggested we locally produce Marvel series based on the Japanese experience, all produced, acted, directed and made in Japan for that market, I wanted to do it He seemed to think we had something; he was talking about a new wave, a new feeling coming into Japan.

He liked the looks of Spider-Man, the basic concept of him being bitten by a spider and gaining proportionate strength. But the rest of it didn't go for him. So, in the Japanese TV version, Spider-Man will look like himself, but Peter Parker will be a Japanese college student, and his experiences are Oriental. They expand on the character from a Japanese viewpoint That's what we're going to do with many of the Marvel super-heroes.

FOOM Have you had the problems with Marvel's rock *Super Specials* that you had with the super-heroes?

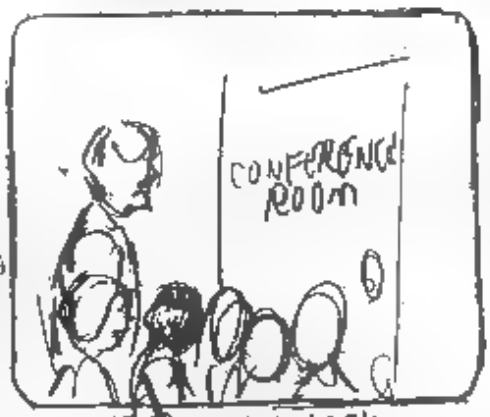
GENE When I first went out there we weren't doing things like CLOSE ENCOUNTERS, STAR WARS, KISS and THE BEATLES STORY But, when it comes to movies and rock music the Japanese go to the real thing which is American. So, when the Marvel media projects came into being, I didn't have the same problem.

For example, STAR WARS, being such a worldwide phenomenon, is easily accepted as a comic. They'll read it, be-


1
2
3
MS. MARVEL
CUT BACK TO STAN IN OFFICE TALKING ABOUT RELEVANCY OF NEW TITLES--NEW THEMES-- TO SOCIETIS CONCERNS. ECOLOGY, MORALITY, GOVERNMENT CORRUPTION, WOMEN'S MOVEMENT, ETC.
STAN TAKING OUT COPY OF MS. MARVEL OR SPIDER-WOMAN.
STAN TALKING ABOUT THE CHARACTER AND PHILOSOPHY BEHIND IT.

Stan and Gene with young cartoonist Nagai Go and overhead an array of jim dandy Japanese Marvel Comics covers!

STAN TAKES THE KIDS INTO THE BULLPEN.



AFTER KIDS LOOK AROUND BRIEFLY, STAN TAKES THEM TO CONFERENCE ROOM WHERE PRESENT AWAITS THEM.

INSIDE CONFERENCE ROOM, KIDS FIND COMICS FOR THEM.

cause it was hugely popular as a movie I'm hoping that that is the first seed of really using Marvel Comics just translated finally Many of the other works, like Spider-Man, will be completely redrawn and rewritten by a Japanese artist, So now we've got two things going the Japanese version and these media books.

I'm looking forward to two versions of STAR WARS We have already made a deal for the Marvel *Roy Thomas Howard Chaykin* version of STAR WARS, and I'm also going to have it done by a Japanese artist in his own style with his own feeling I want to put both of them out and see what happens. My guess is that the Japanese one will do better at this stage of the game, because they're used to that

It's too early to tell about sales yet but I'm dying to get back to Japan, because the first Marvel Comic ever released and produced by itself was CLOSE ENCOUNTERS which came out two weeks ago KISS I came out six days later Right now, the first STAR WARS is coming out, and I'm dying to know the reaction

I'm very happy with the print run of KISS Just when I was getting ready to leave Japan for here, the KISS publisher phoned me and said that thirty percent of the print run was sold in the first three days, and they wanted to reprint They wanted to reprint ten times more than they did the first time So, he thinks he's got something. When I know more about CLOSE ENCOUNTERS and STAR WARS, I can tell you whether we're doing well But so far, so good Sales on KISS are not a bad sign

FOOM How many different publishers are you dealing with now?

GENE I think we've got four actually producing a book, and two others with whom I'm in the process of negotiating properties So, we'll be going with at least six within a month There's a reason for why I spread them around In the past I've hired one publisher and given him *carte blanche* who then published a couple series that died This way, with several publishers, I figure if I have one or two hits, it's like the *Gong Show* - I have a couple of guys who made it with a title, and a couple who didn't I can tell the guys who didn't that they were the ones who did something wrong I can tell them they didn't distribute or promote it right The reaction of the Japanese publisher of CLOSE ENCOUNTERS to the Marvel version was fabulous. He said it was the best American comic he had ever seen That's one that has a lot of big, flashy stuff He loved that

FOOM Do you know which superheroes will be redone for Japanese TV?

GENE There's a SPIDER MAN in the works also an animated SILVER SURFER series for the fall of 1978 The third one they're going to do this year makes no sense at all for Japan, but it will either be BLACK PANTHER or MS MARVEL Liberated women do not exist in Japan and there are no blacks there! Maybe they think that the Marvel stuff is so different, anyway, that they should just make it *totally* different

There will be as much Marvel stuff coming in as the comics market can take We have in the works something I'm happy with a publisher who has a line of monthly comic books that is pocket size It's very popular, aimed at Japanese junior high and high school students He's donating the entire line to Marvel for a year The first three will be just our material in translation It'll consist of THE FANTASTIC FOUR SPIDER MAN and MS MARVEL

The thing that bothers me and doesn't

Japan's No. 1 native Marvelmaniac, Kosei Ono *(known as the Keeper of the Spider) chats with* Stan

bother them there will be three versions of SPIDER-MAN which will possibly go out all at the same time! Columbia Pictures is trying to get the original ninety minute U S mini-movie on TV over there, that's a change from the Marvel origin of the character The book line is going to publish Marvel's *original* version, with stories based on that Toei is producing *their* own version, which will be totally different That bothers me, for the sake of continuity Here, we try to build up a character and worry about the continuity, but it doesn't seem to matter there, and I don't know why They all tell me it's O K

FOOM Anything or anyone you'd like to mention in closing?

GENE I simply must mention *Mr Watanabe*, who is the head honcho of Toei, and without whom this thing would have kept floundering along Business-wise, he gave me the big push Also deserving of accolades is a Japanese artist, *Kosei Ono*

MOVE TO CONFERENCE HALL--AND PRODUCT DISPLAY--SCANTILL THAT MARVEL SUCCESS HAS GENERATED A WHOLE MERCHANDISING INDUSTRY IN TOYS, CLOTHING, ETC.
INCLUDING HUMAN CHARACTERS --ACTORS WHO PORTRAY OUR SUPERHEROES FOR SPECIAL EVENTS...
.. LIKE SIMON & SHUSTER PARTIES FOR MARVEL PUBLICATIONS (SHOW FILM OR STILLS OF EVENT.
MARVEL COMICS

who has been the Keeper of the Flame for ten years, when nothing was going over During that time, he kept writing articles in magazines always talking about how good Marvel and Spider-Man were *Stan Lee* and *Jim Galton* have been sending me the checks; they've had faith and patience with me *Mr Yoshifumi Hotano* works for Toei, speaks good English, and so is consequently saddled with me every time I have problems. Whatever has to be done, he'll do it with me He'll go places and work until ten or eleven o'clock at night, ignoring his family and other work And, without my wife's translating, we're dead Since she's bi-cultural, she understands things like the KISS book and all that is in it, which no Japanese person who has simply been taught English would understand the philosophy Bob Dylan, Christianity, the New York City street scenes, slang, etc So right now, every word goes through her

I think I'd like to be referred to as "The Father of Marvel Comics in Japan" If *Stan Lee* could do it here, I can do it there!

C.U. OF STAN IN OFFICE
WHEN WILL IT END? NEVER! SO LONG AS MARVEL HAS TALENTED WRITERS & ARTISTS -- ETC.
PULL BACK TO SHOW COMIC CHARACTERS IN OFFICE WITH STAN SPIDEY, CAP AMERICA, MS MARVEL, SPIDER-WOMAN
OKAY -- EVERYONE, BACK TO WORK. (SAYS STAN)

all about the artist:

Kinky Klaus Janson

I was born January 23, 1952, in Germany, but my family immigrated to the United States when I was four I started drawing when I was really young I had 12 years of schooling (I went to college for a year, but dropped out, that was during the '60's, you know, when it was very hip to drop out). I'm really into film, as well as art Film is my second love

My influences for inking are literally anything interesting I see, no matter what medium. I'm very influenced by photos, both still and movies. Whenever I go to a film I'm always aware of the color, how they use shadows, lighting, anything that I can use My early art influences were *Dick Giordano*, *Neal Adams*, and *Wally Wood* Later on, I took a little bit from everyone

I've been in comics, professionally, for five years now I started out doing backgrounds for Dick Giordano and for *Sal Trapani* and *Mike Esposito* Dick was the main force behind me Eventually, I started doing figures for Dick He kept on pushing me and pushing me I learned a lot of stuff from him Then, *Rich Buckler* wanted me to do the BLACK PANTHER up at Marvel, and I said, "Oh, *of course*!"

I never really had any formal schooling, it was all on my own things that I picked up along the way It's really just a lot of practice

In a technical sense, an inker's primary job is to tell the story The best inkers in the business are the ones who tell a story the clearest and simplest and most forthright way People like Joe Sinnott who has a very clean, simple style are the best in the business. An inker should focus attention through use of blacks to alert the reader as to what is happening Well shaped solids are a lot better than fine lines. The inker's main job is to tell the story, and secondly to entertain himself, to have fun, to do creative things with his work I always try to do things which are interesting and pleasing to the eye I like to think that when people buy a comic I've done that they will see stuff that they normally don't The thing I strive for is a powerful sense of drama I use light a lot to heighten this sense of drama, and to give a feeling of mood and danger and impending doom I love impending doom!

Make way for the... MICRONAUTS!

By BILL MANTLO

The Micronauts, themselves, are a series of metal and plastic toy characters created by Mego International, which were first introduced in Japan At this point, over there, the Micronauts total about a thousand different interchangable toys, but less than a hundred are presently marketed in the United States. Mego International is gradually increasing that number each year, however, so that eventually the whole Micronaut Universe will be on sale here I think they are the most visually interesting toys to appear in years The key to this, I feel, is that each basic Micronaut figure is totally interchangeable and adaptable to the entire line of Micronaut products, from space ships and stations to robots and cities. There is literally no limit to the different ways you can interlock the many units'

As I looked at these toys, I got an idea for a great science-fiction comic-book series based upon them I saw the series set in the Microverse where you could exploit all the ramifications of these characters and cities and weapons to their fullest And I imagined cross-overs from this universe to the Marvel Universe in which these characters would actually be toy size

I will be using five main Micronaut characters, plus a female character of my own, to form the team. The characters are Time-Traveler who will be an enigmatic character with a gift of prophecy –he holds the key to domination of the Microverse in his brain, knows it, and can't reveal it to his team-mates. The villain of the Microverse, Baron Karza, however, knows that Time-Traveler possesses this information

Baron Karza is the force of darkness in the Microverse, he is trying to totally control the Microverse and rule it with an iron fist Against him are this team of Micronauts and isolated pockets of rebel forces The leader of the opposition Force Commander, rides a stallion called Oberon He and Karza, who rides a horse called Andromeda the Star Stallion, represent the leaders of good and evil. with the other Micronauts being, more or less. Every man's approach to dealing with the encroaching evil of Karza's force The whole conflict will be fought on many planes, from a very close, human level to incredible wars on a cosmic scale Other characters are Space Glider, the commander of the Micronauts, Galactic Warrior, a total berserker in war and battle, Acroyear essentially a rather emotionless person who is intensely loyal to the Micronauts team, and Marionette, a member of a high royal family deposed by Karza She's a latent telepath Also, there's Biotron, a robot, freed by the Micronauts from Baron Karza. Biotron has a companion called Microtron, who pilots the Astroship and who is a totally off-the-wall robot, very scrappy and unlike Biotron

The thing that amazes me most about this whole comic-book series is that we'll be coordinating with and expanding on a concept that is going to be sold all over the nation with a big-budget ad campaign behind it We'll wind up reaching totally new audiences because of our team! But we're not going to be stressing the fact that these are toys. We want to create a totally believable universe with these characters This is *not* going to be a children's comic, I will write it just like I write the other titles I do for Marvel trying to make it as visually exciting and intellectually stimulating as I can

I really like the idea that the readers will be able to buy the characters that we are writing about at the toy store, and that we will be remaining true to the spirit created by the Mego company

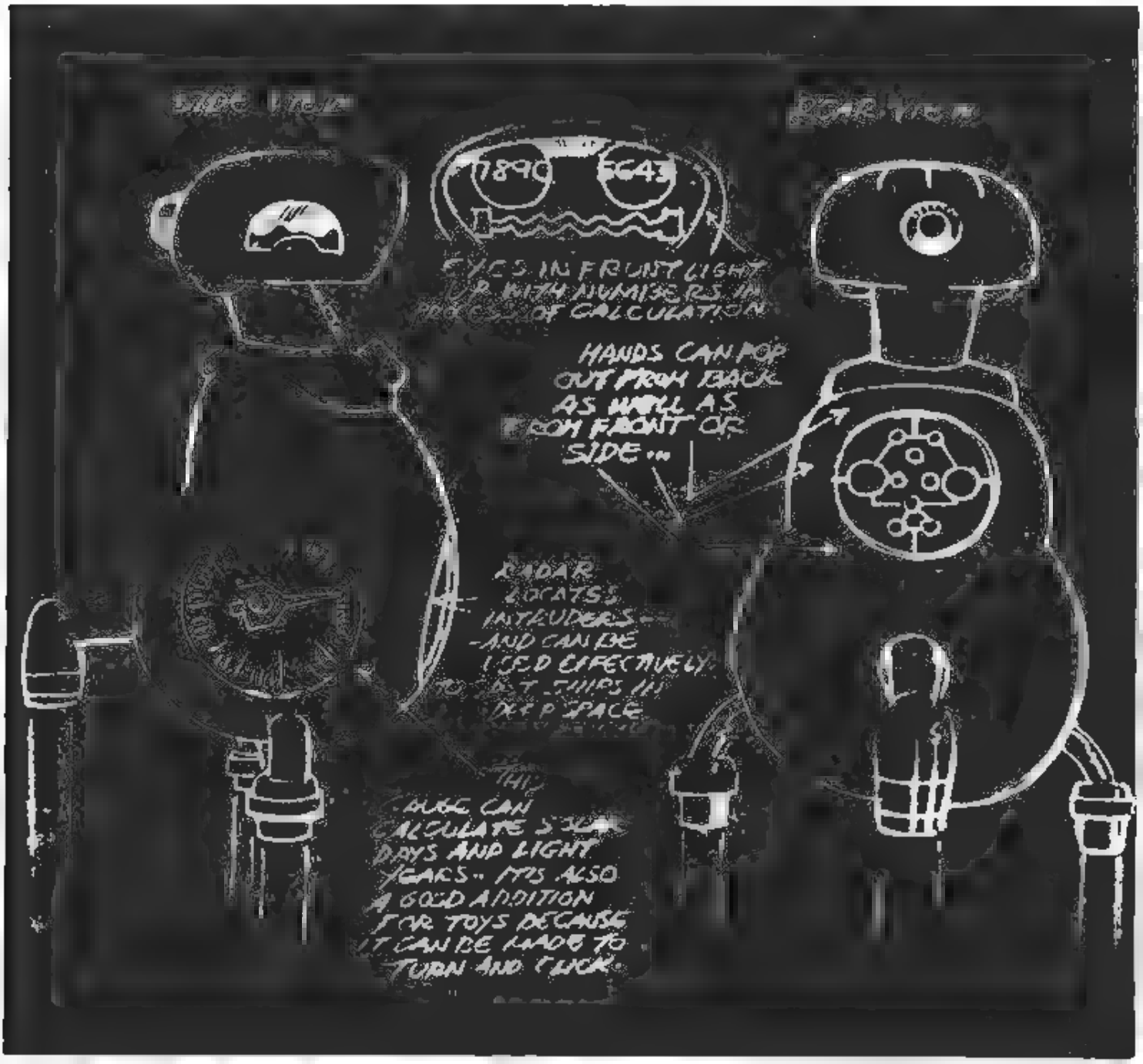
Mego is totally excited over our plans, and is very impressed with our work all down the line Both Mego and Marvel are joining to boost the Micronauts! The whole idea for doing a Micronaut comic came to me this past Christmas, when my 11-year-old son Adam, received four of them as a gift from his grandmother I was really impressed with them The quality, adaptability and versatility of them really caused me to start spinning off ideas I talked to *Jim Shooter* about them and he talked to *Sol Brodsky* our business manager, who seemed impressed They, in turn, contacted Mego International who were all for it, who went over all sorts of information about them And from there we started hammering out what was to be a new comic-book based on this wild set of toys!

I'm really excited about working with artist *Mike Golden* on the series I think Mike has the perfect science-fiction approach and will really add a lot to the comic

Watch for it!

Exclusive FOOMtastic Feature:

HERBIE THE ROBOT BLUEPRINTS!


SIDE VIEW
REAR VIEW
1890
EC43
EYES IN FRONT LIGHT UP WITH NUMBERS IN PROCESS OF CALCULATION
HANDS CAN POP OUT FROM BACK AS WELL AS FROM FRONT OR SIDE...
RADAR LOCATES INTRUDERS -AND CAN BE USED EFFECTIVELY TO SPOT SHIPS IN DEEP SPACE
THIS GADGET CAN CALCULATE SUCH DAYS AND LIGHT YEARS... IT'S ALSO A GOOD ADDITION FOR TOYS BECAUSE IT CAN BE MADE TO TURN AND CLICK

STAN LEE PRESENTS:

The FANTASTIC FOUR Cartoon Show

They said it couldn't be done!

They said we couldn't reunite the titanic talents of *Stan* (the Man) *Lee* and *Jack* (King) *Kirby*!

When we did that on the sensational all-new, all-great SILVER SURFER book from Simon-and-Schuster, they said we couldn't come back to sweep Saturday morning TV with an animated Marvel feature series!

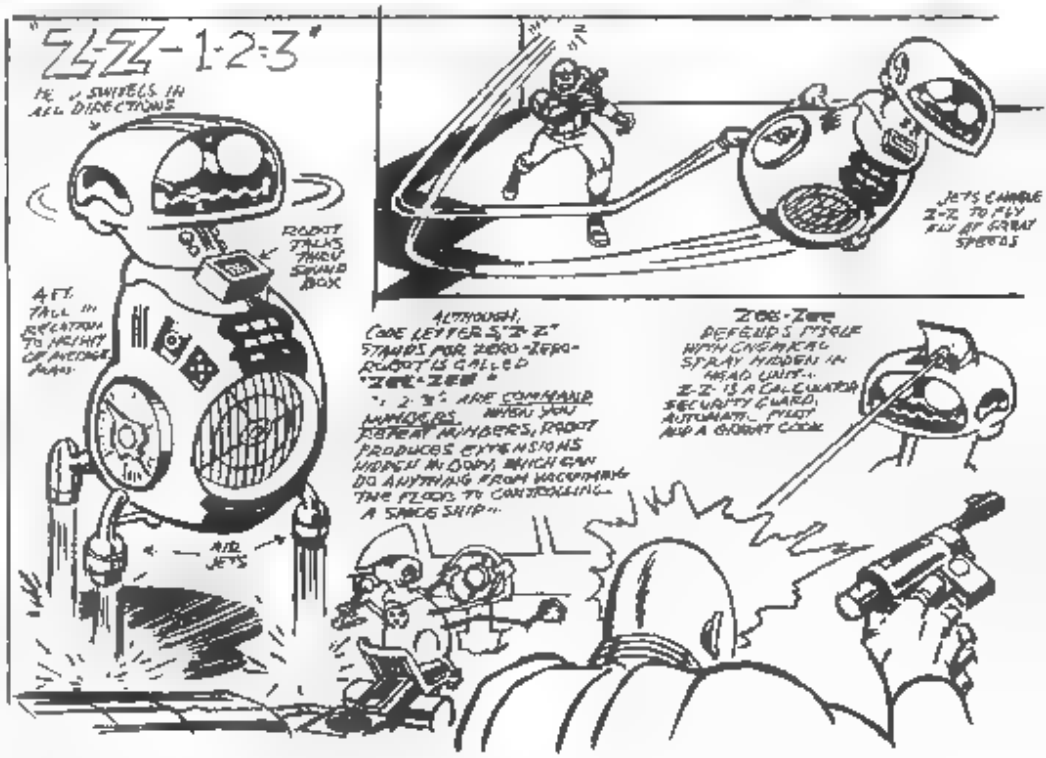
They were wrong!

Because mighty Marvel is as ever on the move, and we're making our push to become Masters of the Media! Yes, it's true! In case you haven't heard, faithful FOOMer, the Marvel Comics Group has just recently joined in pandemonious partnership with DePatie-Freleng, an awesome animation studio responsible for many of your favorite cartoon features!

The result is THE NEW FANTASTIC FOUR SHOW, with rock 'em-sock 'em storyboards by King Kirby and slam-bang scripts by Stan the Man and others, including Rascally *Roy Thomas*!

Since the new season is already started on TV, you've no doubt seen the notous results—but we thought you'd appreciate a peek behind the scenes, so we're reproducing here some of Jack's original designs and ideas for the "funtastic" robotic addition to the Fantastic Four.

And remember Mighty Marvel is on the march in the media!


"ZZ-1-2-3"
HE SWIVELS IN ALL DIRECTIONS
ROBOT TALKS THRU SOUND BOX
4FT. TALL IN RELATION TO HEIGHT OF HUMAN HAND
AIR JETS
ALTHOUGH, CODE LETTERS "Z" "Z" STANDS FOR ZERO-ZERO- ROBOT IS CALLED "ZZ-ZEE"
"1, 2, 3" ARE COMMAND NUMBERS WHEN YOU REPEAT NUMBERS, ROBOT PRODUCES EXTENSIONS HIDDEN IN BODY, WHICH CAN DO ANYTHING FROM VACUUMING THE FLOOR TO CONTROLLING A SPACE SHIP...
ZEE-ZEE DEFENDS ITSELF WITH CHEMICAL SPRAY HIDDEN IN HEAD UNIT...
Z-Z IS A CALCULATOR SECURITY GUARD, AUTOMATON, PILOT AND A GOURMET COOK
JETS ENABLE Z-Z TO FLY ALL AT GREAT SPEEDS

Original Jack Kirby *character design sketches for the new fourth member of the fabulous FF on TV—now known as none other than* "Herbie," *of course!*

Yet another in a seemingly unending series of FOOM super exclusives. Previously unpublished Ms. Marvel cover poster art by Drawin' Dave Cockrum *and Ink-Brushin'* Bob Layton!

Before...

The RE-Making of MS. MARVEL

by CHRIS CLAREMONT

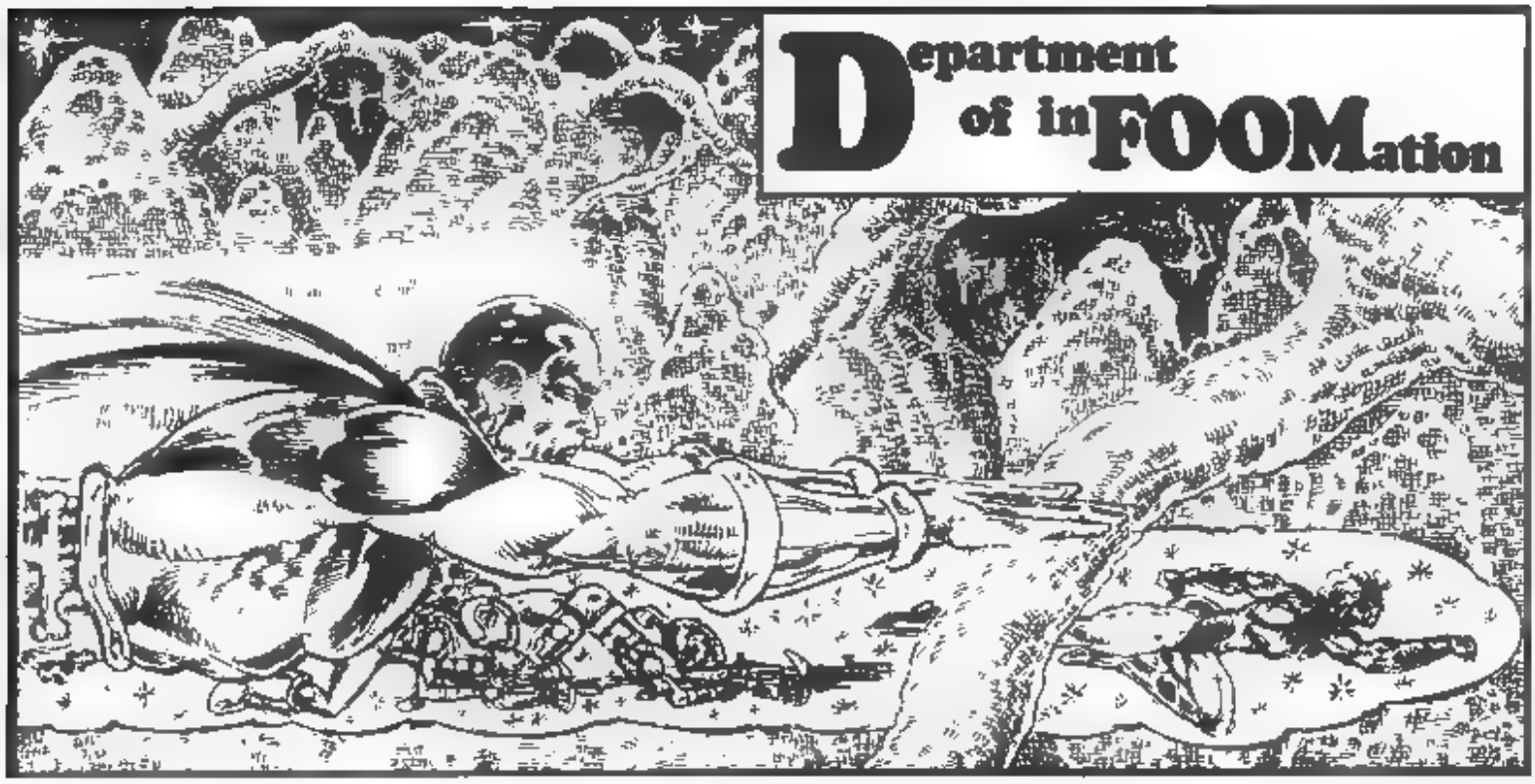
Archie Goodwin, who was then editor, called me six days before I left to go on my honeymoon and asked me if I would like to become the new writer for MS. MARVEL, effective with issue No. 3. I turned in the scripted pages on the day we left. It was my first *John Buscema* job, and I regret that I had to rush it. Once I returned, I was faced with the problem of figuring out what to do with the character! I found that I couldn't work with the concepts that had gone before. Not only that, but the comic had been stocked with nothing but Spider-Man supporting characters and villains. So, starting with No. 6 I began introducing my own supporting cast as well as embarking on the awesome job of building up a fledgling title into something that had its own unique identity!

Her origin proved to be a big problem. There was so much to explain—her seventh sense and the apparent split-personality that I actually considered giving up the title a couple of times, but eventually things started coming together. I think it helped to finally introduce her family in Nos. 13 and 14. It gives her a reality now—Carol Danvers now has an identity, a background. Usually, these things are worked out before a new title is released, so when I had to basically back-track it was very dangerous, because you still have to make it all interesting enough for a casual reader to want to continue to buy the comic issue after issue.

The first issue that *Dave Cockrum* drew, I feel, is the way MS. MARVEL should have been done from the beginning. Now I know who she is, and I like what she is, before hand, I wasn't sure. The costume change was a gradual development. In all honesty, I hated the old one from the beginning! I felt it wasn't complimentary, and that it created a definite identity crisis, because it was essentially Captain Marvel's costume on a woman. There is always a great reluctance to change a leading character's costume, unless it is felt to be absolutely necessary—and, since I was virtually revamping everything else in the comic, changing the costume might have been the last straw. But when *Dave Cockrum* decided that he wanted to draw the comic, as a condition for becoming the artist, he asked to change the costume. A series of sketches were done and we presented them to *Stan* with the idea that if he decided that he still liked the original costume and didn't want any of the changes we suggested, then we'd keep quiet. So we went into Stan's office and showed him the drawings — and it turned out that even he despised Ms. Marvel's current costume and was all for changing it! After many further designs, we finally came up with the one that everyone liked. It was meant to be all white, but because of the printing process, Stan felt that it should be all black, instead. Dave refined the costume a bit more, and Stan loved the result. It is a distinctive, unique costume that is totally Ms. Marvel and no one else. And it is far easier to draw for the artist than the previous costume!

I hope to develop her character until she's as strong and as three-dimensional as our best male characters. I want to do a comic featuring a female that I would not feel embarrassed to stand beside SPIDER MAN or any other Marvel comic. I want to prove that you can do a woman super-hero comic that can sell, because there's a strong sentiment in the industry that you cannot succeed with a female lead character—that there just isn't a market for it—but I think there is. I hope that MS. MARVEL is a success!

. . . and After!



JIM SHOOTER

Editor TWO-IN-ONE – AVENGERS – MS MARVEL X-MEN TEAM-UP – HULK IRON MAN SPECTACULAR SPIDER-MAN – HUMAN FLY MAN FROM ATLANTIS – GHOST RIDER – DAREDEVIL – MASTER OF KUNG FU GODZILLA

CHRIS CLAREMONT

MARVEL TEAM UP No 78 is a fill-in done by a whole different team Issue No 79 is the return of *John Byrne* as the regular penciler, and the 6th anniversary issue is a Spidey-Red Sonja team-up Red Sonja doesn't exactly come up to our time period It involves wizards, enchanted swords, and takes place in the Metropolitan Museum of Art, on the arrival of the Tutankhamen exhibit This is being done with the permission and co-operation of *Roy Thomas*, for which I am very grateful With any luck the issue should really knock the readers out Red and Spidey will meet, but I want to keep the circumstances of that meeting secret People will either love us or hate us once they read the issue, it will be that strong a story The story does *not* involve time travel John did the major portion of the plotting for this issue Right now, No 80 is tentatively a team-up with the Black Widow That will be a three-parter which will also include Nick Fury and S H I E L D There will be a new villainess, Dr Synne There will be a lot of interesting insights into both Spidey's and the Black Widow's lives The basic plotline opens with this woman whom everyone insists is the Black Widow, and she has all the trappings, yet she insists that she isn't Spidey and S H I E L D soon get into the act and things get very strange It will finally culminate in an issue of the X-MEN But, depending on scheduling or whatever, a different story might start in No 80 , a two-part tale with Spidey and Angel and Spidey and Ka-Zar The tentative villain for that story line is the Red Skull At this point, I'm not sure exactly which of the two stories will be appearing first, but either way, that takes care of five issues

JOHN CARTER OF MARS No 21 will be the penultimate chapter of my first six-part epic, which became seven parts when we threw in a fill-in by *Frank Miller* to get the regular artist, *Ernie Colon* ahead Essentially, Carter and Deja, *en route* to one adventure, get sidetracked They get captured by a race of winged Martians who live at the bottom of this great canyon in Mars Deja has been thrown into a Jeddak's harem and faces a fate worse than death Carter attempts to rescue her, but they get captured Carter is then tossed into an arena and forced to fight a hungry *banth* without any weapons to defend himself If he loses, Deja dies At the end of the story, Carter triumphs, kills the Jeddak and suddenly discovers that this civilization is actually composed of honorable people and that the penalty for killing a Jeddak is death Issue No 22 involves them escaping from the city and it turns out that the only way to escape is to climb the eight-mile sheer cliff But in Mars, people don't know how to climb, because there are no hills Burroughs went into great detail on this. Hopefully, Ernie's illustrations will be powerful enough to give the readers vertigo when they flip through it At the end of No 22, Carter and Dejah are captured by the Guild of Assassins. They're the ones who began this whole storyline by trying to kill

Carter in the first place Issue No 23 starts the second half of this epic, which has the overall title "The Master Assassin of Mars" Essentially, the Guild is out to topple the government of Helium in a classic *coup d'etat* They intend to commit regicide, killing every member of the royal family I will be introducing other members of Deja Thoris' family, who are never mentioned in the ERB novels, mainly to provide a family background and also to have victims for the purge This will be Carter's first run in with the Guild of Assassins It gives him a stronger foundation for his hatred of it I plan to have a lot of suprises along the way for the reader, and get into the characterization of both Carter and Deja I hope that *Rudy Nebres* will continue as the inker I think Ernie has done some extraordinary work on the comic I'm having a ball with JOHN CARTER and I hope that the readers have as much fun reading it as all of us have had doing it

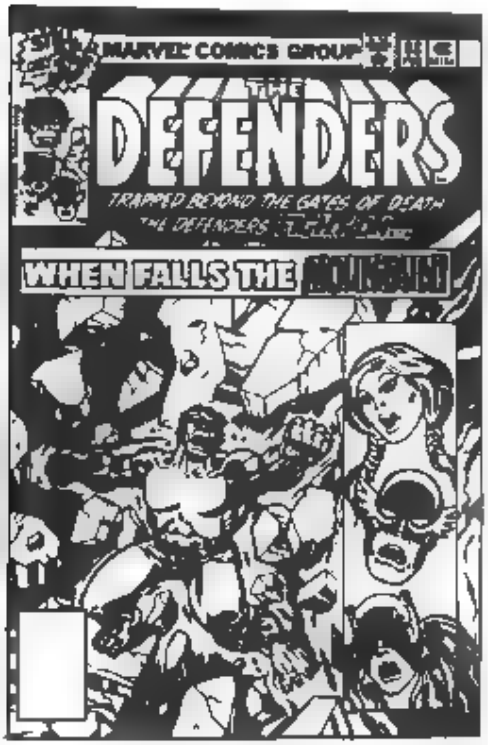
I have a two part storyline beginning in X-MEN No 118, which is tentatively titled, "The Submergence of Japan" The X-MEN are *en route* to Japan, following their rescue off the Savage Land by a Japanese whaler who has been illegally hunting whales Storm puts a stop to that They arrive in Japan at the same time a resurrected Moses Magnum appears He's threatening the total destruction of Japan, unless the people pay up lots of money to buy him off Since his last appearance, in the POWER MAN annual two years ago, Magnum has acquired the power to produce earthquakes The X-MEN wind up fighting a bunch of Mandroids, which are big, nasty robots with men inside At the same time we will show Professor Xavier bidding earth a fond farewell, as he goes back to the Bird People galaxy And we will be showing Jean Grey beginning her adventure in Scotland Issue No 119 is the battle between the X-Men and Moses Magnum I don't know who wins yet; in this comic, it's always a toss-up At the same time, I'll be advancing what Havoc, Phoenix and Polaris are doing in Scotland At this particular time, Jean and her particular group of X-Men believe that the other group of X-Men are dead, and *vice versa* As a result, Scott Summer and Colleen Wing start hitting it off together, Wolverine no longer hassles Scott, because of their shared love for Jean Meanwhile, she becomes attracted to someone in Scotland So when the two groups eventually get together, things should be very interesting Issue No 120 begins an adventure in Canada, when the X-Men encounter, again, Weapon Alpha (the Canadian Avenger who was introduced in No 109) We will also be introducing his cohorts, Alpha Flight They are, essentially, a group of Canadian Avengers There is a big fight in and around Vancouver, British Columbia No 122 will be, more than likely, an issue focusing on Phoenix It will probably be the first encounter Jean and her X-Men have with the mutant, Proteus *John Byrne*, *Terry Austin* and I are going to continue working on good stories and art, producing a quality package that everyone will want to read

MS MARVEL No 22 will be *Mike Vosburg's* first issue It tells what happens to Carol's friend, last seen in No 12, being blown up in orbit The villain is the Faceless One, seen in a very early issue of ASTONISHING TALES The setting is Drydock, with a guest appearance by Vance Astro of the Guardians of the Galaxy Issue No 23 marks a major change in Carol's life. She gets fired as the editor of *Woman* magazine She and Jameson have had increasing conflicts about what should go into the magazine, and finally Jameson cans her Because of her broad background with the space program, and her experience as a super-heroine, she becomes a freelance science-fiction/science-fact writer She will have a lot of mobility, but will be forced to generate more work for herself, simply because the life of a freelancer is totally dependent on how much work you can get Occasionally, that will cause problems for her as an Avenger when, for instance, she has to complete a story because of a deadline, and the Avengers give her a buzz She'll have to decline, because of her need to meet the deadline There will also be the reappearance of Death Bird, last seen in No. 10. Issue No 24 will probably involve Sabertooth, from IRON FIST No 14, along with the guest appearance by a couple of Avengers. As a change of pace, No. 25 will probably be what I like to call a "Moonshine" story Essentially, Carol Danvers is in the backwoods of Arkansas and she becomes involved somewhat against her will, with some bootleggers and the Syndicate It will be more lighthearted than most of the really serious tales that I've done recently I'm hoping to make the comic as well-rounded a package as possible, focusing on both Ms Marvel and Carol Danvers. I will be resolving what happens with this shape-changing character called the Raven I have a story in mind in which Carol Danvers awakens to discover that somehow New York is trapped in a time warp and has been totally changed into a Hyborean city Surrounding Manhattan Island is a giant energy field, and whoever passes through it is changed into what he would look like in this Hyborean world At one point, Iron Man passes through the field and is transformed into a knight in armor Captain America is changed into a loincloth barbarian with a shield A cop car passes through and becomes two city guardsmen on a chariot I plan to have a lot of fun with that story

ED HANNIGAN

My last issue of POWER MAN/IRON FIST is No 55 *Mary Jo Duffy* takes over as writer with No 56, and *Trevor Von Eeden* will be the artist

I am now regular writer of THE DEFENDERS, with *Herb Trimpe* as the artist It feels good to be the writer of a comic that I'm not drawing, although some day I would like to draw and write my own stuff A long, long time ago I once said that it was a goal for me to draw a comic that was written by someone else and write one that was drawn by someone e.se and that dream has come true I liked working with *Dave Kraft* on THE DEFENDERS because I learned a lot working with him and THE DEFENDERS is a totally different kind of comic from POWER MAN/IRON FIST It's a break, there's a lot of variety No 70 will feature the final secret of the several Lunatiks, and solve the mystery once and for all That is, unless I can't get it all into that ish, in which case it'll carry over into No 71



RALPH MACCHIO

What *Mark Gruenwald* and I are trying to do with MARVEL TWO-IN-ONE is to bring in, for the first time, some genuine continuity, with sub plots which will eventually be picked up on "Project Pegasus," first introduced in No 42, is heading for a resolution with Wundarr in a six-part storyline starting with issue No 53 Watch for it! Many issues after that, we'll be launching another six-parter, to fully explore and explain the background to Project Pegasus See what we mean about continuity? With TWO-IN-ONE, my idea is that THE THING sells the book, obviously, and so I don't really feel that every issue has to be a punch-'em-up or have a super-popular character in it as a guest star. Because it is such a popular book, there is room for some experimentation and different types of storylines I really feel that in the future we can do some strange and different things with the book I tend to disagree with the idea that you can't tamper with success. I think with something this popular, you already have a ready-made audience to try new things out upon

I'll go a bit more in depth to explain what I mean In ish No 53, *Mark Gruenwald* and I are starting a six-part story which we call the "Pegasus Saga," which actually takes place in and around this mammoth energy complex We're going to deal with the problems of energy and the whole business up there We will primarily circulate around the concept of *energy*, its uses and abuses in the world and the universe There are going to be several new characters that we've created Impossible Man Thundra, and maybe even Tigra, will be popping up now and then to put some interesting twists along the way and develop some very sophisticated storylines with plenty of action I think in the past, the mistake has been that every ish had to have a guest-star, and that was about all you could do with it The Thing would meet So-and-so, they'd fight a villian, and that was the end of it We don't want to do it that way We're going to concentrate on a cast of characters, where their lives are going, and what's happening I've received a lot of good feedback, which makes me go back and redouble my efforts to make it even better and better

This is the first thing I've done in comics of any magnitude, working on a major character I was a little trepidatious, at first, but it has worked out well. *Roger Stern's* editing is very shrewd and he comes up with some good ideas There's been a lot of enthusiasm

I did a three-part Black Widow story for MARVEL PREMIERE What we're trying to do is play Natasha as very much a spy *George Perez* and I consider her the deadliest woman alive She's like a very deadly version of Emma Peel and Modesty Blaise She would as soon kill as look at you We don't want to get into super-heroes, we want to keep it strictly spy stuff

She's a woman of the world, but very much has her own personal problems the Widow's curse etc I think she's one of the best characters that *Stan* ever created there's an incredible amount of dimension to her I've only seen six pages that George has drawn so far, but they're just beautiful

We're really going to get into some of the gimmicks that she uses. We have also created a new villainess, which we are tentatively calling Snapdragon, an Oriental martial-arts mistress. She's the only woman around who can give the Black Widow a run for her money A hate has developed between the two because she just doesn t respect the Widow at all

The storyline deals with the Widow's attempt to find out what's happened to

Craig Russell

Ivan In the last ish of THE CHAMP IONS, Ivan had been getting onto a boat and a couple of guys, we presume Russian agents, had come up to him, pointed guns at him and took him away That's the last we saw of him The Widow has found out about this some months later and she is determined to go off in search of him. Of course, this runs into various complications and it allows George to do some really nice stuff visually, because she runs around to different places in the world searching down clues and leads until she finally comes onto this mammoth complex where Ivan is being kept You've never experienced the Widow like this this is a new treatment of her character

I have plotted a DR STRANGE with *John Byrne* It deals with the return of a character from an early ish of THE DEFENDERS, called Cyrus Black He was a kind of second-rate magician who had some kind of unknown grief against Dr Strange I liked the way he looked and his pet rat and I felt that he could be brought back, so I did a story where Nightmare trains Cyrus Black to become a master of the mystic arts, to challenge Dr. Strange, They meet, and in the ensuing battle, Dr Strange is shown that the trappings of power, the effects of magic, don't mean anything unless you have it all there in your mind Magic is in the mind, and if you don't have the force of will to back it up, all the accoutrements and trappings without the force just make it very hollow You have to have a faith in yourself, and know exactly where you are, to be able to bend these powers to your will. As we show in the story, Cyrus Black simply does not have it and what happens to him as a result of that is something I think the readers will find quite interesting

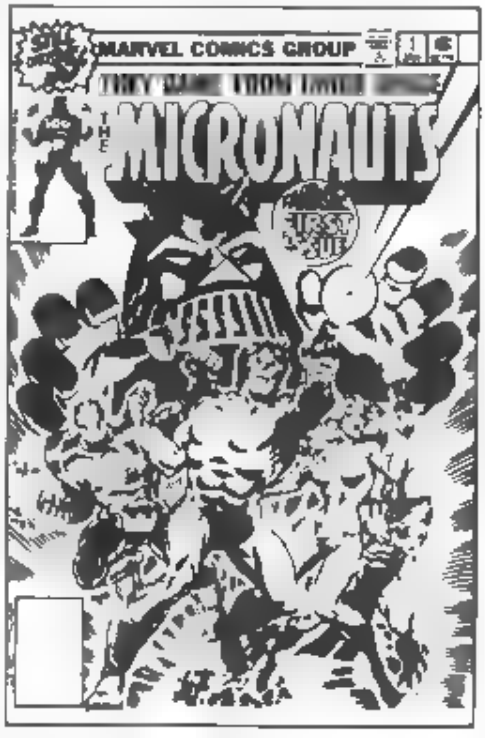
That's what I like about writing for Marvel being able to include underlying layers in a story that don't interfere with the surface appreciation of it But if a reader wants to go back and peruse an issue again, I think he'll find there are things I've put in there in different layers. Sort of like what *Dave Kraft* did in THE DEFENDERS he was always dealing with a concept, there were always things a reader could pull out for himself which would add to the enjoyment It's been a lot of fun, I really love the Marvel characters and I have a great deal of respect for them, which is why I take a great deal of time writing each one and thinking about them I want to make sure they're as close to being definitive in my portrayal of them as I can possibly make them

Anyway, I've written ish No 44, over a plot by Sterno, with pencils by *Tom Sutton* and inks by *Craig Russell* It fits into the continuity of the regular series and deals with the "Dweller in Darkness" storyline

Mark Gruenwald and myself are also writing two issues of THOR (Nos. 281-282), to be drawn by *Keith Pollard* and *Pablo Marcos*, which deals with the Space Phantom and the secret of Limbo'

BILL MANTLO

Mike Golden and *Joe Rubenstein* are drawing THE MICRONAUTS, and the Microverse is being taken over by Baron Karza Karza is the head of something called the Body Bank, which has discovered the secret of immortality' And most of the people of Homeworld, the center of the Microverse, have surrendered themselves to Karza simply to live forever A few rebels, including the royal family, have held out against Karza and are trying to defeat him There're many worlds in the Microverse and each one is different The basic Micronaut team escapes to earth, where they are only about four inches tall, so their whole space-ship is only about the size of a basketball' A kid discovers them just as Baron Karza's pursuit team from the Microverse appears Then, there'll be world-hopping issues, as Micronauts' pursuers chase them across the Microverse Meanwhile, on earth the kid shows his father the strange dead bodies of the aftermath of the battle They take their find, which includes the wrecked spaceships, to a research station that, unbeknownst to them, is a front for a military organization that has already had an encounter with these people from the Microverse The folks at the installation want to find out more about these strange tiny people, so that they can use them for their own purposes



We will be cutting constantly between earth and the Microverse We can't use the Marvel Universe, so I might, in the future, be creating my own heroes for the comic until such time as I will be able to use the Marvel Universe *Mike Golden* the artist, and *Joe Rubenstein*, the inker, are involved in the plotting of the comic. and I'm really excited about working on it I figure that the comic will really be exciting to read We're going to try to produce a team comic, kind of the way *Stan* and *Jack* did years ago.

In SPECTACULAR SPIDER-MAN No 25, we find that the Big M turns out to be the Masked Marauder, who is back with the Tri-Man, who has more powers I'm working up to a story where the Maggia captures Spider-Man I will be introducing a new villain, called Carrion, in that story, who claims that he knows who Spider-Man really is and will help them for his own reasons The Maggia doesn't trust him, tries to put him on ice, and Carrion just disappears Carrion is a really death-like person who carries around a mysterious bag which contains something like the plague which he throws on people When the stuff comes in contact with them, they dry up and die He will appear in Peter's apartment, at Empire State University, and will finally

come in contact with Peter The White Tiger will be appearing regularly in the comic, and that will eventually lead to a story which deals with his origin *Jim Mooney* and *Mike Esposito* are the artists I think Jim is doing some of the best work I've seen from him in years

ROGER McKENZIE

Beginning with ish No 230 of CAPTAIN AMERICA, we're going to have a cross-over with THE HULK No 232, where we're going to clear up the mystery of The Corporation and the Constrictor After that, I'm not sure what Cap's going to do But the book'll be like the old series in TALES OF SUSPENSE, with lots of action and punching and clobbering If, after all these years, Cap can't figure out who he is yet, he might as well not worry about it *Sal Buscema* is going to do the breakdowns, and *Don Perlin* will do the inking

I hate to give too much away about ish No 33 of GHOST RIDER, because he's going to face another villain who is very offbeat (even for Ghost Rider!) It'll be a dandy The story's a two-parter I want to bring him back down to earth so to speak, after that He'll be terrifying actual people, for a change, with lots of motorcycle action *Don Perlin* will do the pencils, and your guess is as good as mine as to who will do the inking

DAREDEVIL No 156 will be drawn by *Gene Colan* again Our Man Without Fear meets the original Daredevil in "Ring of No Return!"

For the past few years, DD's kind of been in the limelight, as far as his adventures go people recognize him easily and want his autograph because he's a good guy, and everybody likes him. All that's fine, but of necessity, he's a loner You put him in a crowd and his senses all go bananas. He can't figure out what's going on, there's too much input, since he can't see anything and he has to rely on his hearing He's going to decide that he's going to be a creature of the night He's going to get out of the limelight a little and become more mysterious I'm going to have him get involved in mysteries and solve crimes and do some detective work for a change I think he's quite suited for that with his particular talents.

Anyway, in ish No 156, and beyond Daredevil will be acting mighty peculiar In ish No 153, I picked him up and slammed him into a brick wall and knocked him unconscious. Although it won't be apparent right away, this has given him a concussion He's not really sure what's going on, but it's nearly killing him It'll get to the point where he more-or-less loses his mind in spells And, hearing that the Black Widow is back in town, he wants to go see her and pay his regards He suffers another attack and winds up fighting the Avengers. He will wind up in the hospital fighting for his life, actually, against death In his mind, he's going to be fighting himself He will be in his old costume, with Mike Murdock as the referee This will take place in a boxing ring

Following that sequence in the storyline, *Frank Miller* takes over as artist with issue No 158

I'm also doing BATTLESTAR GALACTICA, which will be MARVEL SUPER SPECIAL No 8, with beautiful complete art and colors by *Ernie Colon* It sports a great wraparound cover painting by *Bob Larkin*

DOUG MOENCH

GODZILLA gets shrunken to a very small size, gets captured, taken to New York, escapes and has quite a few adventures until he eventually regains his former height He gets captured in a bird-cage, and as Dum-Dum inspects him, Godzilla blasts him with a burst of flame and burns Dum-Dum's nose Godzilla when he escapes, almost gets run over by a taxi, then falls down through a manhole and into the sewer system He gets attacked by a rat, which is the same size he is. He then shoots up to about four feet high and Rob Takiguchi, the kid who operates Red Ronin, finds him and dresses him up in clothes (fiendish laughter!) in an attempt to smuggle him out of New York. Unfortunately, they get jumped by muggers, who can't tell in the dark that it's a lizard under the coat and they're very surprised, to say the least when the lizard whirls around and blasts fire at them Godzilla gets bigger and bigger, and there finally comes a scene where he's about twenty feet high and gets loose in a museum, among all the dinosaur skeletons, and so on Then, if the office wants, there'll be a team-up with Devil Dinosaur They've talked briefly about it, and if we get the go-ahead I've got a plot worked out Basically the Fantastic Four would come in and send Godzilla back to the past, because they figure that he'd be a lot happier there So they use Doc Doom's time machine to send him back Ultimately, Godzilla will return to the present and the series will come to a climax when Godzilla shoots back up to his full size in the middle of Times Square and all the super-heroes gang up on him *Herb Trimpe* is the regular artist *Dan Green* is the inker

MASTER OF KUNG FU No 72 drawn by *Mike Zeck* and *Bruce Patterson*, is a return to Mordillo Island, replete with Brynocki! Then among other tales upcoming we have, by far, the most unusual MOKF story ever done! It focuses on Shang-Chi and Leiko It's mostly a love story It is more a character piece than anything else Nayland Smith resigns from MI-6 and has an attempt on his life The reason he resigns is because of the attempts on Shang-Chi's, Tarr's and

all the others' lives when they resigned And, now that he has called it quits, he discovers that someone is trying to kill him, too He feels that things have really gone too far So the whole group decides to clean up the mess in MI-6 and then take off to a completely different country right now I don't know which one - and set up their own operation independent of any government They will only take on cases they think are good causes. This is not a continued thing, just an overview of my plans for quite a few issues. I'm trying to keep up a strong continuity while constantly changing and shifting things around within the framework *Mike Zeck* is the regular artist

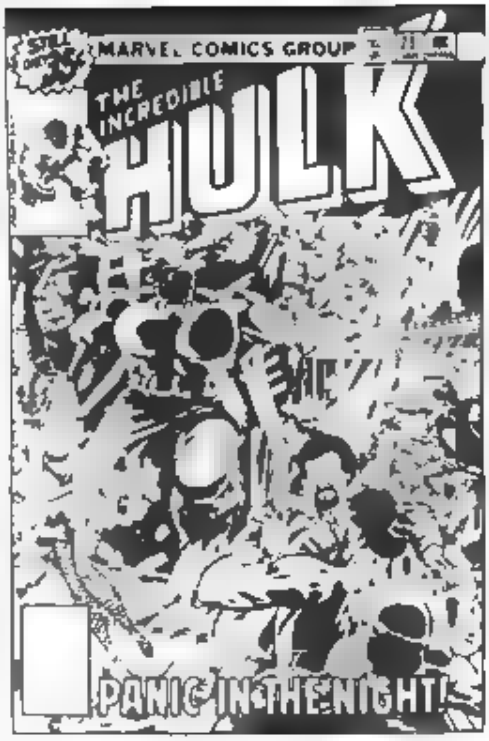
In the large-size color RAMPAGING HULK magazine, there's a story that has a super-villain but not the typical Marvel-style super villain It will be more down-to-earth He wears an exo-skeleton which increases his strength *Ron Wilson* continues as the penciler, with various inkers.

I'm doing a MOON KNIGHT series as a back-up for the large-size HULK magazine It will run about 15 pages an issue, and the one in ish No 13 is drawn by a dynamite artist, *Bill Sienkiewicz* Titled "The Big Blackmail," it's an example of the ambience intended for the character

I'm also working on SHOGUN WARRIORS It will concern itself with the three giant Japanese robots from Mattel toys. The warriors are Raydeen, Dragun and Mazinga They are three giant robots, like Red Ronin, who go around fighting giant monsters. That should be fun, it really should *Herb Trimpe* is doing the artwork for that It will occur in the Marvel Universe, but out of the way, so they won't be running into Marvel's super-heroes. The option will be open, in case someone wants a cross-over, but I don't have any plans to bring in any of Marvel's regulars This will be a monthly color comic

ROGER STERN

In issue No 231, THE INCREDIBLE HULK meets a hippie and they become pals Then comes a cross-over between THE HULK and CAPTAIN AMERICA *Roger McKenzie*, the scripter for Cap and I, will discover in the course of this cross-over what happened to the Falcon, what relationship he has with Jim Wilson, and who is after Jim Wilson we'll find out the secret of Animus, we'll find out a little bit more about the Corporation, and we'll find out who the traitor is among the super agents of SHIELD It will be one of the strangest cross-overs of all time In No 232, after the cross-over, there are a number of things that will happen, but I'm not sure in which order There will be a human interest story involving the Hulk in the Canadian Rockies There'll be a three- or four-parter, which will involve such strange and bizarre characters as the Gold Bug, the Keeper of the Flame and Prestor John And, before it is all over, I will reveal the secret of "They," sometimes known as "They Who Wield



Power." "They" first appeared in MARVEL TEAM UP about six years ago, and ever since then they've been popping up every now and then And, hopefully, by the end of this saga I'll have explained everything to everyone's satisfaction After that, I'm not exactly sure what I'll do with the Hulk Generally I'll be getting more into Bruce Banner's head I've touched on what goes on inside the Hulk, so now I want to get deeper into Banner's character With General Ross' nervous breakdown, I'll be getting more into who he is There will be an over all growth in all the supporting characters Jim Wilson may be temporarily leaving the strip, after the CAPTAIN AMERICA cross-over I've had a lot of requests to bring Rick Jones back, but *Doug Moench* is using him in CAPTAIN MARVEL right now Perhaps there will be a cross-over with CAPTAIN MARVEL in the future but right now, I don't know I might be introducing some new supporting characters. I've laid the groundwork for what Betty Ross is up to I will be revealing more and more of that as the series continues Eventually, I'll be bringing back Glenn Talbot to resolve the situation of their marriage I'm also working on Doc Samson we'll discover in the Senate investigation that he's not a very good administrator at all He's a good scientist, but unsuited to run Gamma Base Kropotkin the Great will probably wind up running a curio shop and tourist trap out in the middle of Mexico April Summers will eventually be back Actually, the comic has a pretty good-sized supporting cast' Clay Quartermain will find himself in-

MARV WOLFMAN

Editor Writer: FANTASTIC FOUR — NOVA — TOMB OF DRACULA — SPIDER-WOMAN — AMAZING SPIDER-MAN

volved in a conflict of interest *Sal Buscema* is the regular penciler, of course

DOCTOR STRANGE No 32, with art by *Kupperberg* and *Nebres* is gorgeous It's titled "Dreamweaver," and is a very bizarre adventure The climax comes in No 33, titled "All My Dreams Against Me" with art by *Sutton* and *Nebres* The new female character called Dream weaver is kind of like Nightmare, in reverse She gets into your dreams and turns them around to her own way of thinking, and turns them into reality so that you actually are attacked in your waking hours by creatures out of your darkest nightmares! She is not really a villainess, *per se* She is kind of an anti hero This whole adventure will be involving weird cults in England, and a character called Murdoch Adams who knows of Strange's former identity, Stephen Sanders And we'll explain what happened to that identity, since it was discarded after a very short time The demon-worshippers will be lead by a girl named Marsha Trent The Girl Who Casts No Shadow Old readers of CHAMBER OF CHILLS may remember Murdoch and Marsha, and if not what the heck! Also, I eventually plan to do a "final" Scarecrow story, to explain what happened to him, too Dr Druid will eventually be guest starring All this will build, over a year and a half to a final confrontation between Doctor Strange and the Dweller in Darkness I hope the whole thing makes sense, once it's done (laughter). *Tom Sutton* is the regular artist, and he's doing some really fine stuff

FANTASTIC FOUR No 202 is a special issue by *John Buscema* and *Joe Sinnott*, featuring Quasimodo I'm going to try to reclaim some of the excitement that I think has been left out of the comic There will be a lot of personal development going on in future story lines My key word for this comic and SPIDER-MAN is *change* I think Franklin Reed and Sue's son is the hardest character to work on *Keith Pollard* is the regular artist

Every issue of THE AMAZING SPIDER-MAN that I've done has one major new thing in it, and I intend to try to keep that momentum going I have a two-part story in No 189 and 190, this one is drawn by *John Byrne*, in which we finally end the Man-Wolf sequence This takes place after the two part story by *David Kraft* and *George Perez* in MARVEL PREMIERE They'll explain how Man-Wolf got back to earth, and mine will pick up after that I consider Man-Wolf to be integral to the Spider-Man legend, since he is J Jonah Jameson's son In another forthcoming issue there will be a story where J J J. and Spider-Man are latched together by a bomb—attached to both of their wrists. They cannot break free of it and they have 24 hours before it explodes It should be an interesting probing of the two characters. As for Aunt May, I had her shipped off to a nursing home in No 187, because of her heart problem Her Medicare funds have run out, so the decision is made to place her under professional care And, of course, there will be problems at the nursing hor As for other supporting characters, I'm still in the tinkering stage But mainly I'm trying to re-establish Peter Parker

SPIDER WOMAN is now being written by *Mark Gruenwald* and drawn by *Carmine Infantino* and *Al Gordon*. No 10 features a new villainess, The Gypsy Moth, in "Things That Go Flit In The Night"

NOVA No. 23, drawn by Diverse Hands, features a cross-over with TOMB OF DRACULA, titled "The Dregs of Defeat" Richard Rider is going to be buying the rights to THE CHAMPIONS name from Warren Worthington, the

Angel, and Warren's going to let him have it for virtually nothing Warren's so rich, anyway, he doesn't need the money It will be the first time that one hero buys off the name of a super-hero group, just to start up his own group

I have on hand, for scripting, artwork all the way up to issue No 70 of TOMB OF DRACULA, right now, but I really don't want to talk about No 68 or beyond, because I don't want to give away what happens at the end of No 67!

The HOWARD THE DUCK syndicated strip has been suspended October 19th, 1978

I am also working on a HULK paperback novel with *Len Wein* right now It is a gothic horror story Bruce Banner and Rick Jones get involved with the mythical town of Crater Falls, North Dakota We worked out the town, block by block, I actually have a detailed map of the entire town I'm trying to keep it accurate for the climate and general locale of North Dakota It is a very different type of Hulk story We've elaborated on the Hulk and we've given better characterization to Bruce Banner than what we've seen previously I like working with the straight text because I have the room to expand and develop characterization and the storyline without being cramped for space, as often happens in the comics stories

ROY THOMAS

Editor/Writer: CONAN THE BARBARIAN — INVADERS — THOR — WHAT IF ...? — MARVEL PREMIERE — RED SONJA — SAVAGE SWORD OF CONAN —

In future issues of THOR, we will be picking up where the Annua., by *Walt Simonson* and myself, leaves off We'll have Thor encounter the Eternals and the Space Gods. I'm not sure if *John Buscema* will be continuing to draw it, if not, it may be *Ernie Chan* or *Walt Simonson* There will be a several issue epic with the Eternals

Ish No 13 of RED SONJA will be penciled by *John Buscema* and inked by *Al Milgrom* That will end up the adventure she has with Abba Allah. From that point, RED SONJA will resume her wanderings in issues drawn by various people, including *Ernie Chan*, with *Frank Thorne* eventually returning to the strip Frank is due to start very soon, after he finishes a $1.50 special of RED SONJA that he'll be drawing and coloring, written and plotted by myself

Around ish No 92 in CONAN Belit regains the throne which her father had, only to give it up immediately and decide that she'd rather pursue the sea She was more interested in the attaining of the throne than in actually keeping it Sort of like Odysseus, who returns to get rested, then goes out to sea again In Belit's case, she will give it up to go out with Conan not realizing that she is in reality sealing her death warrant *John Buscema* will be doing pencils on the book and possibly even inking it They will be wandering around the Black Coves for a number of issues, leading into ish No 100, which will be a double-size issue with the death of Belit That is a *Buscema-Chan* work That will be a 60 cent book

Ish No 36 of THE INVADERS is drawn by *Alan Kupperberg* and *Chic Stone*. The Invaders will be spending more time in America, as I have a feeling that, in addition to other problems in the book, the younger readers seem to have a real problem identifying with a story that's set almost entirely in England But Bucky and Toro with the Kid Commandos, will stay on the West Coast primarily and will be in and out of the story I'm not too worried about the name, though, because the Avengers don t always avenge something, and nobody seems to notice And the Defenders aren't always exactly defending I'm thinking of bringing in Sgt Fury at a future date This will happen after I bring the Invaders back to America I'll be writing most of it *Don Glut* will be doing a fill-in

THE SAVAGE SWORD OF CONAN b & w book will continue to feature art and stories by various people I, of course, will be doing the lion's share of it In addition,there will be various stories of RED SONJA by *Chaykin, Thorne* and others. I hope that *John* and *Marie Severin* will be reunited to do some stories There will be some stories done totally by *Tony de Zuniga*, a story or two entirely by *Ernie Chan*, and a couple by *Alfredo Alcala* There'll be another all-color issue MARVEL SUPER SPECIAL No 9 with a wraparound cover painting by *Greg Theakston* and interior art by *Buscema* and *Alcala*

MY THANKS, CONAN, FOR RISKING YOUR LIFE FOR ME EVEN THOUGH I CAN TELL YOU SO LITTLE ABOUT THE WIZARD WHO PURSUES ME
HOW ABOUT HIS NAME? OR DOES HE HAVE ONE?
HE IS CALLED SUTRO, AND-- AIEEE!
MOW, WHAT THE--?
A RIVER DEMON!
ROY THOMAS & JOHN BUSCEMA

Rascally Roy Thomas and Big John Buscema do it again with CONAN THE BARBARIAN, this time in syndicated newspaper comicstrip form! If it's not appearing in your local paper by the time you read this, write in and request it in best "Make Mine Marvel" tradition!

John Carter, WARLORD OF MARS, in pitched combat with the cheerless Chessmen of Mars! Pin-up courtesy of Earnest Ernie Chan.

As ever, effendi, there have been changes a-plenty in the world's most mildly 'mazing Bullpen -- and so before we sign off for the last time in this final, fateful issue of FOOM, we wanna bring ya as up to date as possible! Having thus tooted our own horn, let's tap dance into the awesome announcements to end all announcements...

First and foremost, we have a pandemonious personnel change in the ebullient editorial department to pronounce -- namely, that Amiable Al Milgrom is back as an honest-to-gosh editor, replacing Bouncin' Bob Hall, whose dynamite Dracula play bids fair to take the world by storm! So welcome back aboard, Al -- and "break a leg," Bob (as they say in the Broadway biz)!

Coming at ya sometime in the not-too-distant future, fun fans, are two tried-and-true Marvel comic-art series destined to make a mark on the medium! MACHINE MAN is bopping his bionic way back onto newsstands all across America, under the amazing aegis of Marvelous Marv Wolfman and Super Steve Ditko! Yes, gang, not only is our robotic romeo returning, but so is prodigal penciler Ditko, who made his immortal Marvel mark with Dr. Strange and the original Spider-Man!!! Watch for wonderment beyond reckoning, lucky ones!

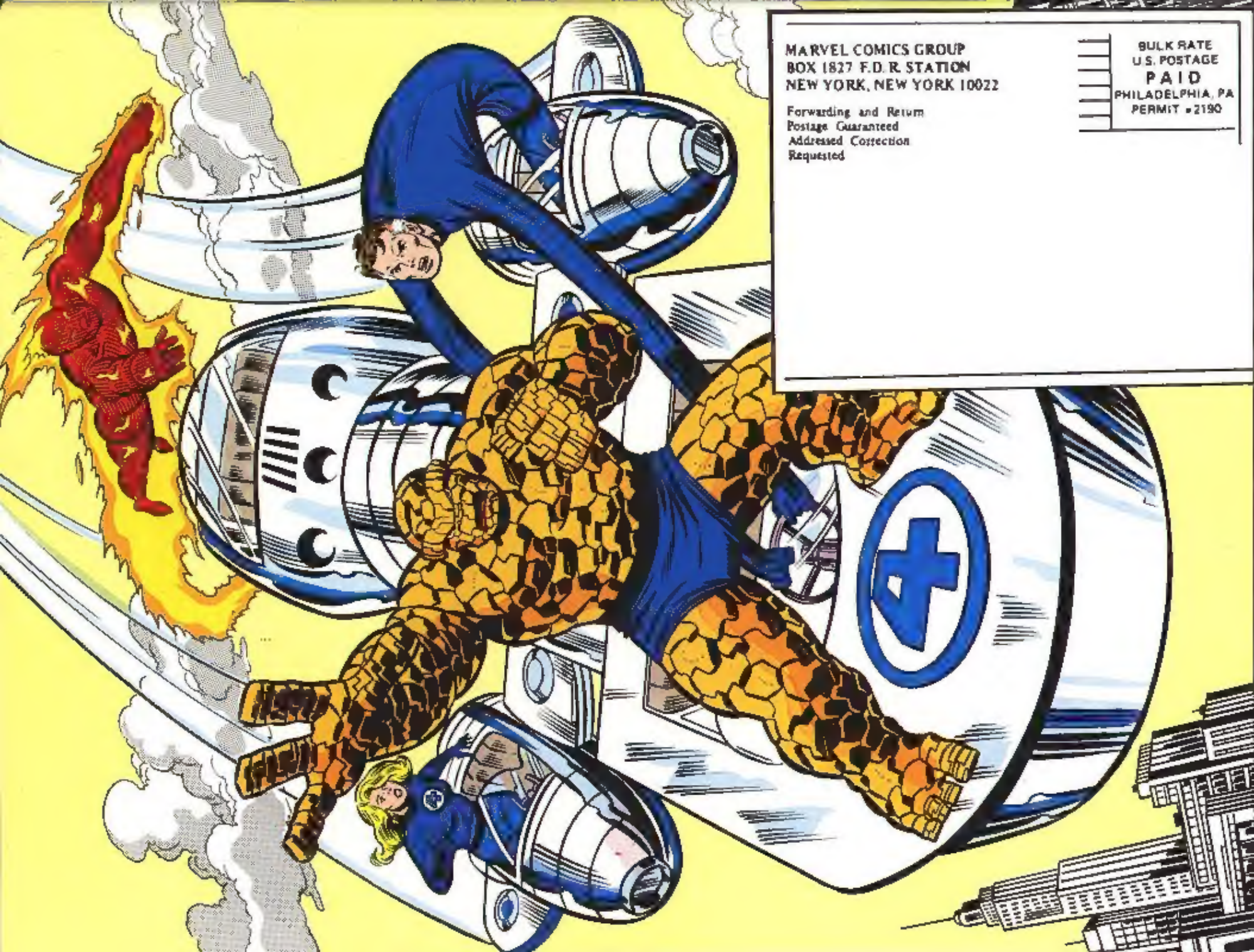
Also arrowing out onto newsstands all across America is none other than the macabre MAN-THING, back in his own book at last--because you demanded it! Monsterish Mike Fleisher and Madman Jim Mooney have spawned such weirdisms that you won't want to miss this most-awaited of all shambling bog beast's ramblin' return.

Make way for the astounding 1979 ANNUALS! It's never too soon to start thinking about the next crop of cataclysmic comics destined to come at ya next summer! The first frenetic batch'll be appearing everywhere in May: SPIDEY #13, HULK #8, WARLORD OF MARS #3 and X-MEN #1! So it is said, and so shall it be! Then, in June: CONAN #5, PETER PARKER #1, TWO-IN-ONE #4 and FF #14! Followed by, in July: AVENGERS #9, THOR #8, TEAM-UP #2 and TARZAN #3! We haven't got all the crack creative teams and plethora of plots quite figured out yet, but we can promise ya this -- there'll be excitement galore and lots of surprises!

And now to set straight all those many HOWARD THE DUCK rumors that've been running rampant in recent times: Yes, it's true! HTD gets his own splendiferous black-and-white bi-monthly magazine to star in with all the fine-feathered fury he's capable of, even as his regular color title is phased out to make way for this magnificent new Marvel mag! Need we say more?

BATTLESTAR GALACTICA, everybody's favorite TV-type sci-fi spectacular, is spinning off from the splendid MARVEL SUPER SPECIAL adaptation into its very own regular color comics series! Ray-Blastin' Roger McKenzie and Warp-Driven Walt Simonson are already at work on the wildest s-f series of all! So watch for it, already!

FINAL FOOM FLASHES ! FINAL FOOM FLASHES ! FINAL FOOM FLASHES ! FINAL FOOM FLASHES ! FINAL



MARVEL COMICS GROUP
BOX 1827 F.D.R. STATION
NEW YORK, NEW YORK 10022

Forwarding and Return
Postage Guaranteed
Addressed Correction
Requested

BULK RATE
U.S. POSTAGE
PAID
PHILADELPHIA, PA
PERMIT #2190

STAND TALL! THOU HATH REACHED THE PEAK AND PLUCKED THE PROUDEST PRIZE! HANG LOOSE! THOU SHALT FLEE FROM FEAR NO LONGER, NOR SUFFER PANGS OF DOUBT! FACE FRONT! THE PAST DOTH LIE BEHIND THEE. THE BECKONING FUTURE NOW IS THINE! 'TIS TRUE! 'TIS TRUE! O, HOW PROUDLY WE PROCLAIM: THOU HATH JOINED MARVELDOM ASSEMBLED! THY NAME HATH BEEN INSCRIBED, NOW AND EVERMORE, IN THE BLESSED BOOK OF FOOM!

E PLURIBUS MARVEL

FOOM

NUFF SAID

COME TAKE THY PLACE, BELIEVER, WITHIN THE HALLOWED RANKS. THE EYES OF FOOM ARE UPON THEE. THEY BEHOLD THEE WITH FONDNESS AND FAVOR. THE HEART OF FOOM EMBRACES THEE. THE HANDS OF FOOM CLASP THINE. FOR FOOM HATH SUMMONED THEE, AND CLAIMED THEE FOR ITS OWN! THOU HATH CHOSEN A CREED, A CODE, A WAY OF LIFE. AND BY THY CHOICE, AND BY THY FAITH, THE LEGENDS NE'ER SHALL PERISH! EXCELSIOR!

Stan Lee

FOOMUS FABRICATORUS

Copyright © 1975 by Marvel Comics Group, All rights reserved.